A COLLECTION OF

PSALM TUNES

in three Parts

Adapted to each MEASURE as now SUNG in several CHURCHES, CHAPLES, and MEETING HOUSES,

in and about LONDON:

to which are added 3 Anthems & a Canon.

By If. SMITH

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Also Sold by Scatcherd and Whitaker, Ave Maria Lane, Paternoster Row.

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(1784)

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FEB

A COLLECTION OF PSALM TUNES, &c.

HAVING been frequently requeſted by many reſpectable friends, to publiſh a Collection of Pſalm Tunes, adapted to the different Metres, I could no longer refuſe to comply with their deſire. The Treble is omitted; becauſe, except in choirs, proper voices are not eaſily found; beſides, I would not unneceſſarily increaſe the ſize of the book. With the ſame view, alſo, I ſhall omit ſaying any thing on the Theory of Muſic. There are many books of inſtructions already publiſhed; however, they are of no great uſe to thoſe who are altogether unacquainted with Muſic, unleſs explained by a Maſter.

Thoſe who are deſirous of making any proficiency in this divine art, ſhould put themſelves under the tuition of a perſon properly qualified for his buſineſs. I ſhall only give ſuch directions, as, in my opinion, are abſolutely neceſſary to the judicious diſcharge of this moſt delightful part of public worſhip.

In

In the firſt place, the perſon choſe to officiate as clerk, ought to have a good voice, a good ear, and ſome knowledge of Muſic. I ſay, *ſome* knowledge, becauſe, however deſirable a thorough acquaintance with Muſic may be, it is not often to be met with; and common tunes may be very well ſung by one who is not a perfect Maſter. The compaſs of his voice ſhould be an Octave and a Fifth; at leaſt, he ſhould be able, clearly and diſtinctly, to ſound an Octave and a Third. A perſon not equal to this, is very unfit for his office. If he cannot ſing a tune in its proper key, this part of divine worſhip can never be carried on to any advantage.

In the next place, the clerk ſhould have a pitch pipe with him in the deſk. When the Pſalm is read, let him immediately name the tune to which he intends to ſing it; then having given out the firſt line, let him ſound the key note. This is very neceſſary, becauſe he cannot be always at a certainty without an inſtrument, He may ſet a tune a ſemi-tone, or even, a whole tone, either above or below the true key; the compaſs of which will admit of neither, without ſhrieking on the high notes, or growling on the low ones.

To prevent trouble, the letter or key, is placed over each tune, ſo that perſons unacquainted with Muſic, will be able, readily, to ſound it.

Thoſe tunes which may be ſung higher than the key in which they are ſet, are marked accordingly; as thoſe, likewiſe, are, which may be ſung a ſemi-tone lower, ſuch as Denmark, &c.—It will be highly advantageous to thoſe who would wiſh to join decently in this part of public worſhip, without being at the trouble of learning the Theory of Muſic, always to have the notes before them when they ſing; for by obſerving how the notes riſe or fall, they will attain ſome idea of the tune, and ſoon learn it.

It is much to be wiſhed that every congregation would appoint an hour or two, ſome evening every week, to practiſe ſuch tunes as may be thought proper. By that means, the miſtakes of thoſe who ſing out of tune or out of time, will eaſily be corrected; and by being accuſtomed to ſing together in private, they will naturally adopt each other's manner ſo as to render this part of worſhip delightful indeed.

No perſon ſhould begin the firſt note of a ſtrain before the clerk, nor hold the laſt note too long. Let a pauſe be made between each ſtrain, long enough for a perſon's deliberately counting, *one—two*. This will add very much to the ſolemnity, and give time for the congregation to breathe. It is not uncommon to hear a ſingle voice holding the laſt note of a ſtrain, the length of a minim, after the clerk and the congregation are ſilent. Whether this is the conſequence of a bad ear, or of a pleaſure he may take in hearing his own voice, *he* can beſt determine; however, it certainly is a very great impropriety.

In the choice of a tune great care ſhould be taken by the clerk, that it be ſuitable to the Pſalm or Hymn he is going to ſing. A grave tune in a flat key, ſhould not be ſung to a Pſalm or Hymn of Praiſe and Thankſgiving; nor a lively, chearful tune in a ſharp key, to a mournful one. For inſtance, the melody of Southwell, is by no means, expreſſive of the 95th Pſalm, Short-Metre, (Dr. Watts's Verſion,) nor is the melody of Silver Street tune, ſet to that Pſalm, proper for the 90th Pſalm, Short-Metre. The ſame may be obſerved of many others.

The clerk ought to have time to fix upon proper tunes before he goes into the deſk; the miniſter, therefore, ſhould inform him, what Pſalm or Hymn will ſuit his ſubject. If this be not done, the clerk can hardly have time to find the words, much leſs to chuſe a proper tune.

A great exertion of the voice, is, by no means, neceſſary to good ſinging. It is not unuſual to hear a perſon in the Tenor, or Counter Tenor, ſinging ſo loud as to overpower all the other parts; the conſequence generally is, that when he drops to a lower note which requires expreſſion, his breath and voice are gone, ſo that he can expreſs nothing. The ſame is frequently obſervable in the Baſs. If the notes on B, C, and D above, are ſtrongly ſounded, then the ſucceeding notes, in an Octave below, as often is the caſe, will ſcarcely be heard; becauſe the voice and breath are exhauſted: To avoid theſe inconveniencies, let the notes in the upper parts above E, that is, the ſpace between the 4th and 5th lines; and in the Baſs all notes above A, or the upper line, be always ſoftened.

This

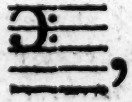
This Collection conſiſts, chiefly, of tunes in a quick movement, for the following reaſons: becauſe, tunes in that movement are generally ſung the beſt. In the next place, as the judicious Dr. Watts hath obſerved, (ſee the Adver-tiſement at the beginning of his Verſion of the Pſalms), ſuch a movement will permit us to enjoy the pleaſure of ſinging a longer Pſalm than a ſlow movement will. I beg leave to tranſcribe the paſſage, as it is ſo applicable to the preſent purpoſe. "It were to be wiſhed alſo," ſays the Doctor, "that we might not dwell ſo long upon every note, and pro-"duce the ſyllables to ſuch a tireſome extent with a conſtant uniformity of tone; which diſgraces the Muſic, and puts "the congregation quite out of breath in ſinging five or ſix ſtanzas. Whereas if the method of ſinging were but reformed "to a greater ſpeed of pronunciation, we might often enjoy the pleaſure of a longer Pſalm with leſs expence of time and "breath; and our Pſalmody would be more agreeable to that of the ancient churches, more intelligible to others, and "more delightful to ourſelves." Laſtly, becauſe, that in tunes of ſlow movements, the key is frequently changed. This is occaſioned either by perſons who have not a good ear for Muſic; or by perſons whoſe ſtrong voices, being weakened by dwelling ſo long on every note, drop from the key a ſemi-tone, and ſometimes more. The congregation not being able to diſtinguiſh the voice of the clerk, will drop alſo; ſo that an unpleaſing diſſonance, will continue throughout. I have only farther to add, that if this Publication contributes to the improvement of Church Muſic, my end will be fully anſwered, and my labour well rewarded.

ISAAC SMITH.

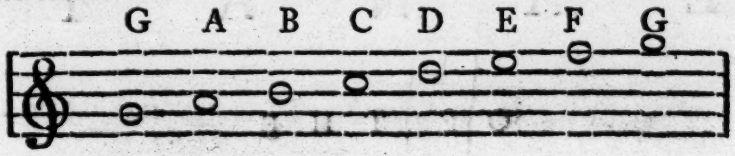
AN
EXPLANATION
OF THE
CHARACTERS, LETTERS, WORDS, &c. uſed in this COLLECTION.

I. THE five Lines on which Muſic is engraved, are called a Stave.

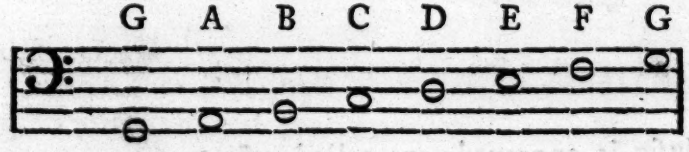
II. The character thus marked , at the beginning of a Stave, is called the G Cliff, for being placed on the ſecond line, that line is called G.

III. The Baſs, or F Cliff, marked at the beginning of a Stave, thus  , is a C reverſed on the fourth line, which is called F.

IV. The ſeven Letters or Keys in the G Cliff, which are repeated as often as the compaſs of the Muſic requires it; every eighth being always the ſame.



V. The ſeven Letters or Keys, in the Baſs or F Cliff.

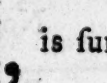


VI. The character thus marked ♭, is called a Flat; and when placed before any note ſinks it half a tone. If one or more are placed immediately after the Cliff, at the beginning of the Stave, all the notes on ſuch lines or ſpaces are flat; unleſs contradicted by a Natural.

VII. A Sharp, thus marked ♯, raiſes the note before which it is placed half a tone; as it does alſo, all the notes on the lines and ſpaces which have this mark at the beginning of a Stave, unleſs contradicted by a Natural.

VIII. A Natural, thus marked ♮, cauſeth every note which before was flat, either at the beginning of a Stave, or accidentally, to have its own proper and natural ſound.

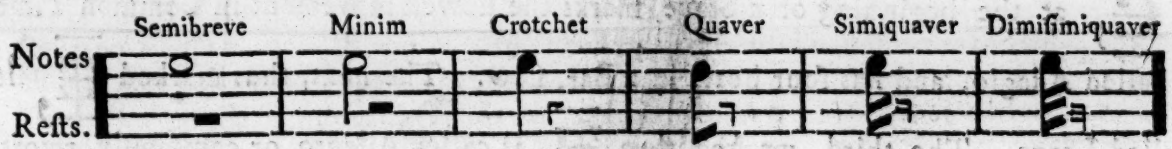
This

IX. This character , at the beginning of a Stave, marks the ſloweſt movement in Common Time, now generally uſed, which is called Adagio, and has four beats in a Bar, ſlow. The next, thus marked  , is ſung ſomething quicker, and called Largo. The third, marked thus , is called Allegro, or commonly, retorted Time, is ſung two beats in a Bar, about as quick again as the firſt. The laſt is thus marked , and called the French Mood, and is to be ſung ſomething quicker than retorted Time. The marks of Triple Time are the following. is the ſloweſt movement, and called Adagio, and is three beats in a Bar, ſlow. This called Largo, to be ſung quicker. There are ſeveral other Moods of Triple Time; but the above only, are commonly uſed in church Muſic. In this Collection there is one tune marked , which is, likewiſe, called Largo, and is to be ſung ſlow.

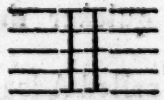
N. B. A dot after any one note thus , makes it half as long again.

The

X. The Names of the Notes and Reſts.

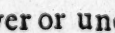


A Reſt means ſilence equal in length to the note it repreſents.

XI. A ſingle Bar is thus marked . A double Bar thus  . When dotted on each ſide thus , it means a repetition of the ſame ſtrain, from the character thus marked :S: called a repeat.

XII. A Hold, thus marked , when placed over any note, ſignifies that it muſt be held longer than its proper time.

XIII. A Slur, thus marked , is uſed to tie as many notes together as are to be ſung to one ſyllable.

XIV. This mark  , over or under three notes, ſignifies that they muſt be ſung in the time of two of the ſame length.

The

XV. The Trill, or Shake is thus marked, *tr.*

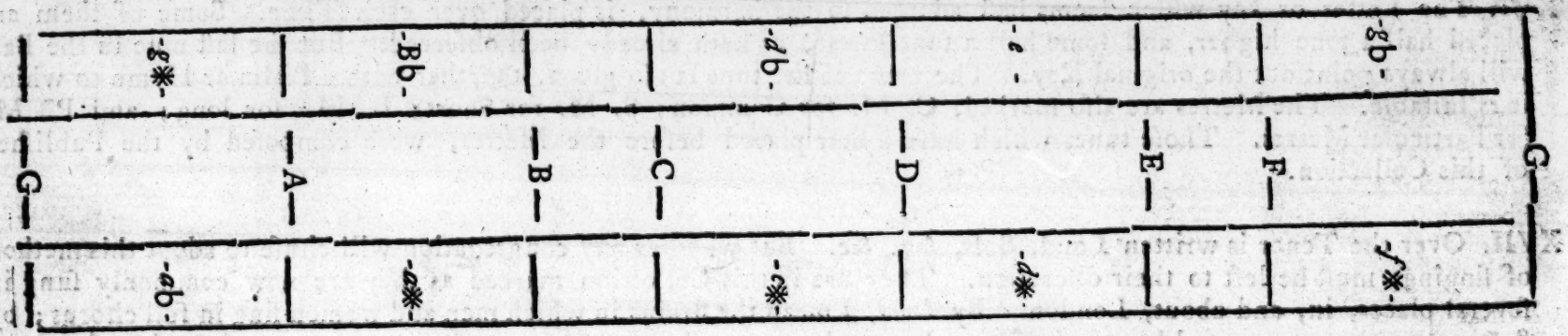
XVI. The Letter or key which ſeems beſt adapted to the harmony, is placed over each Time. Some of them are placed half a tone higher, and ſome half a tone lower, as hath already been obſerved. But the laſt note in the Baſs will always point out the original Key. The name of the tune is alſo given, together with a Pſalm or Hymn to which it is ſuitable. The Metres are alſo marked, C. M. for Common; S. M. for Short; L. M. for long; and P. M. for Particular Metres. Thoſe tunes which have a Star placed before the Metres, were compoſed by the Publiſher of this Collection.

XVII. Over the Tenor is written Loud, Soft, &c. &c. But whether any congregation will chuſe to adopt this method of ſinging, muſt be left to their diſcretion. They are in this Collection marked as they are now commonly ſung in ſeveral places, in, and about, London. By *Loud*, I mean the ſtrains in which men and women ſing in full chorus; by *Soft*, when the women and boys only ſing. But as the women in moſt congregations are not accuſtomed to ſing loud by themſelves, it will be beſt for the men ſoftly to accompany them, keeping both tune and time; and the women and boys ſinging in the Octave, or the Eight above, will render the melody equally pleaſing.

Before I conclude, I would juſt obſerve that the letter *y*, at the end of a word, ſhould be ſounded like the letter *e*; for inſtance, Holy, *Hole*; Mighty, *Mighte*; greatly, *greatle*, &c. Likewiſe the ſyllable *en*, in ſoften, choſen, &c. ſhould be ſung *ſoft'n*, *chos'n*. For to, *too*, long; for people, not *pepel*, but people, with the *l* a little ſoftened; otherwiſe it will produce a harſh diſagreeable ſound, very diſguſting to a muſical ear.

THE

THE PITCH PIPE.



The Pitch Pipe is itſelf ſo ſimple an inſtrument, that directions how to uſe it are altogether unneceſſary.

GENERAL

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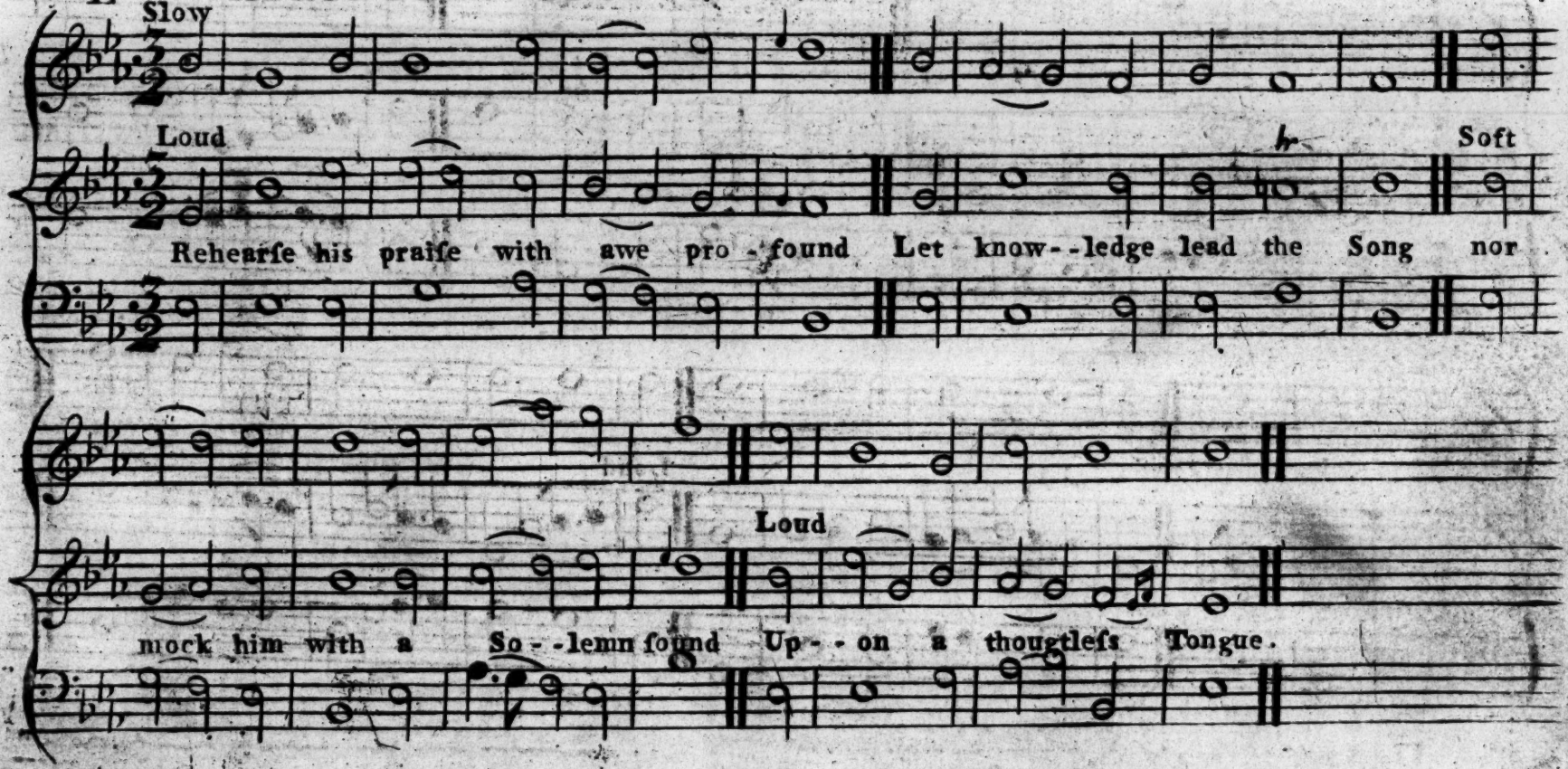
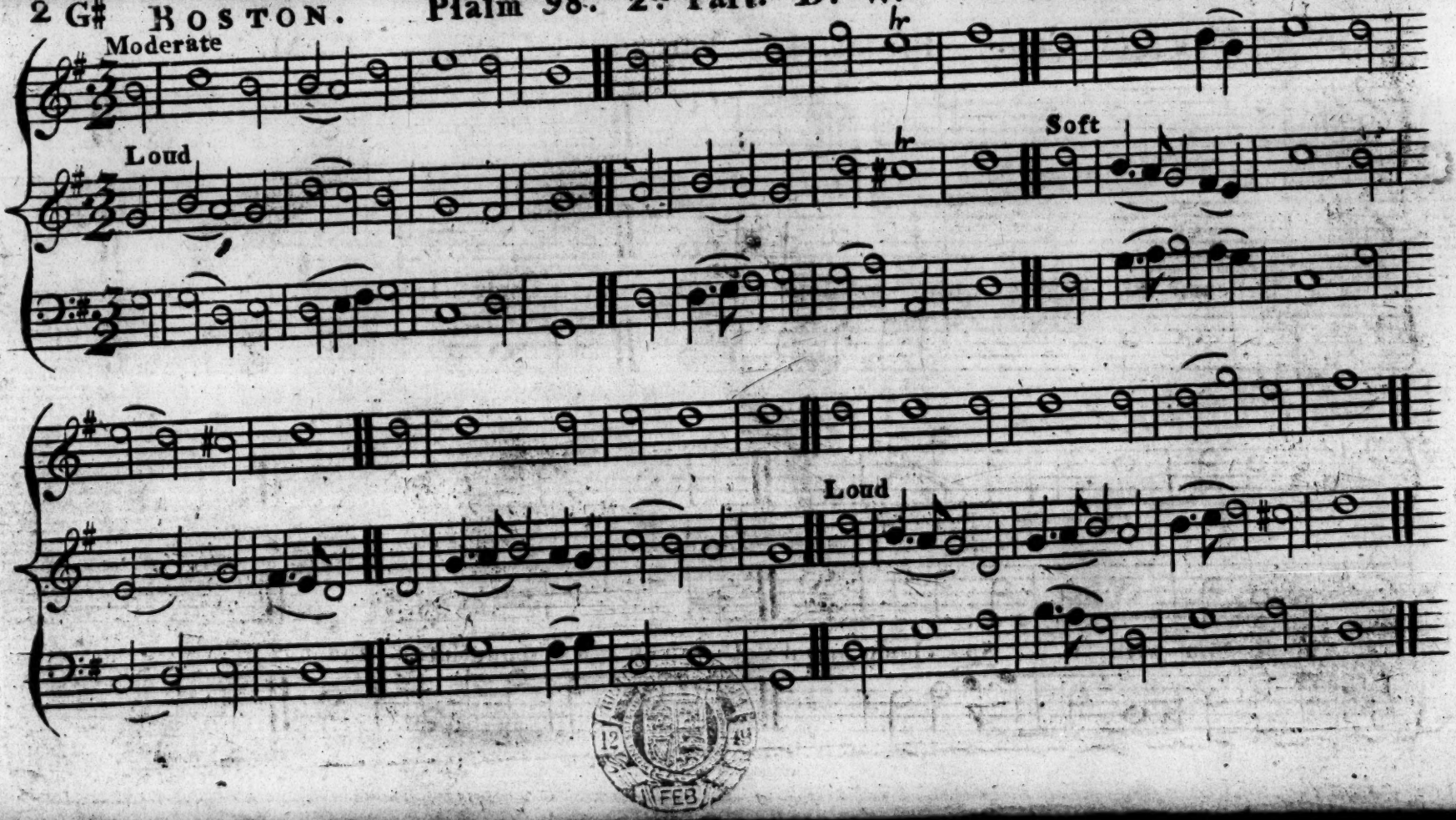
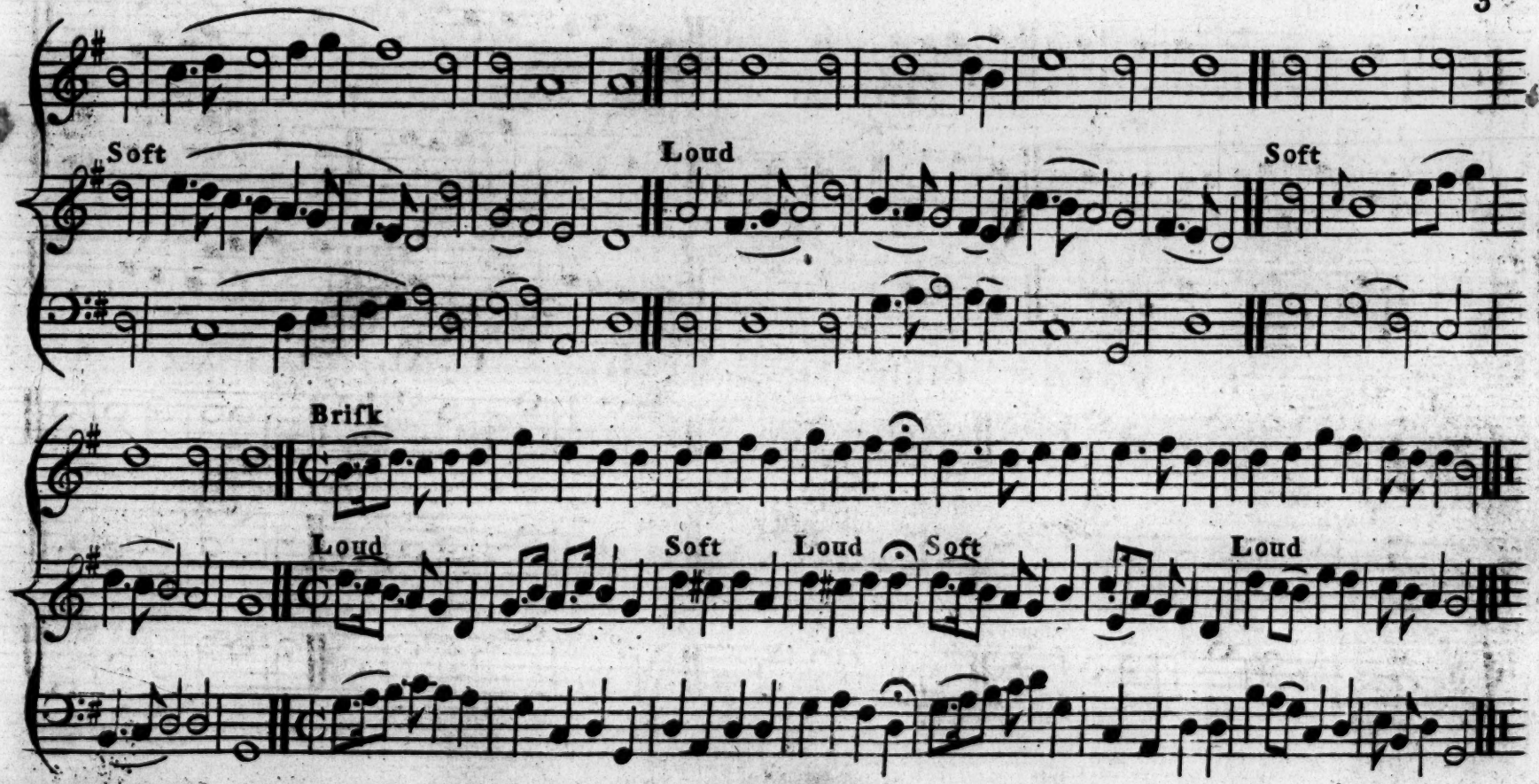
F I N I S.

E ABRIDGE. Psalm 47. Ver. 4. Dr W. *C. M.



2 G♯ BOSTON. Psalm 98. 2d Part. Dr W. C. M. D.

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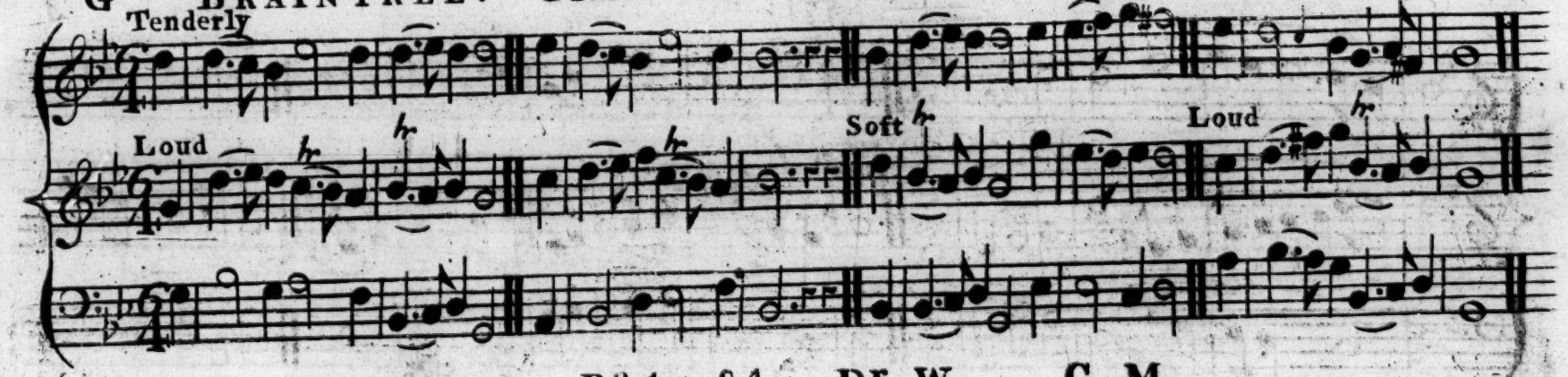
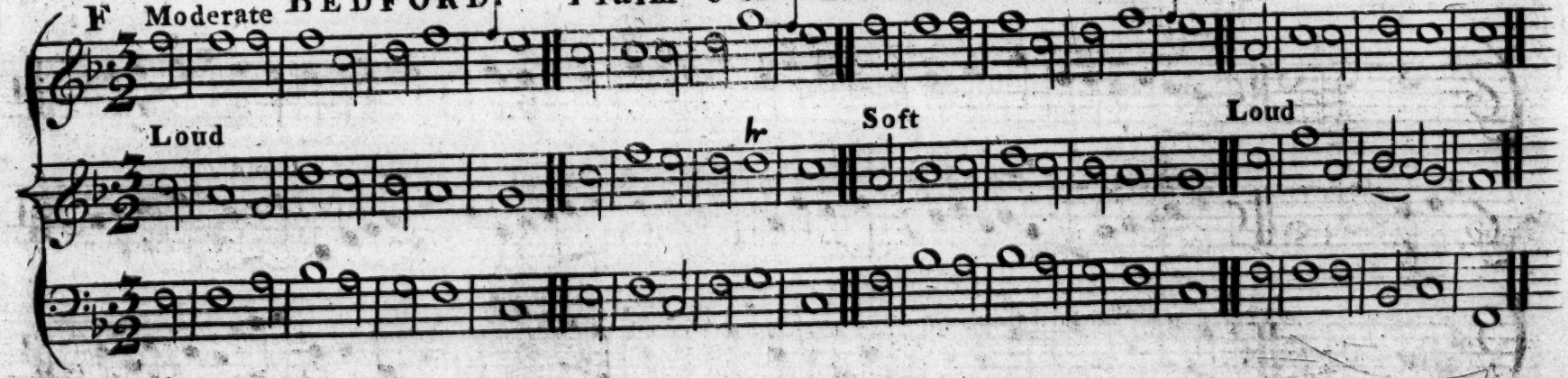
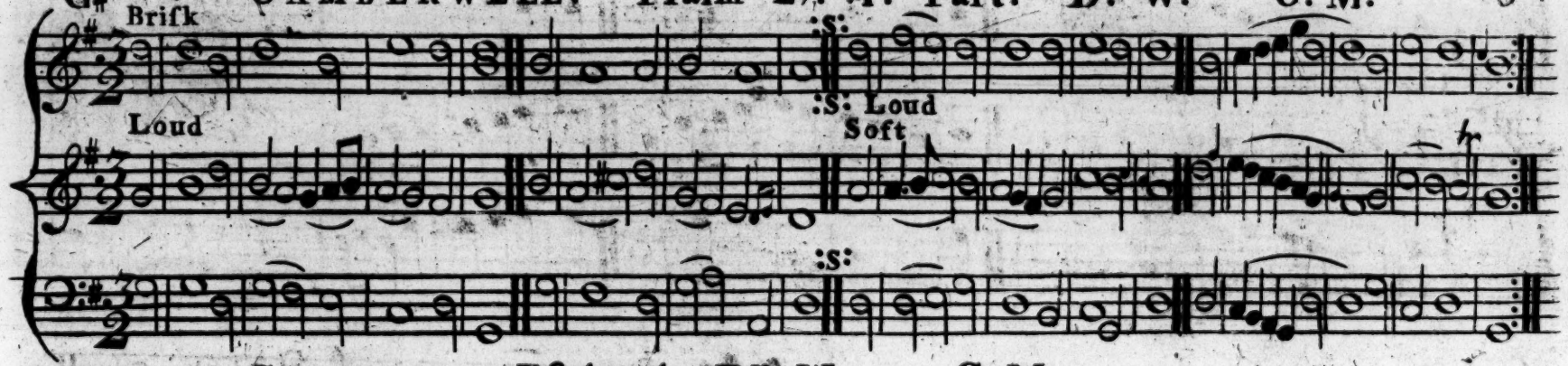
G BRAINTREE. Psalm 132. Dr. W. *C. M.



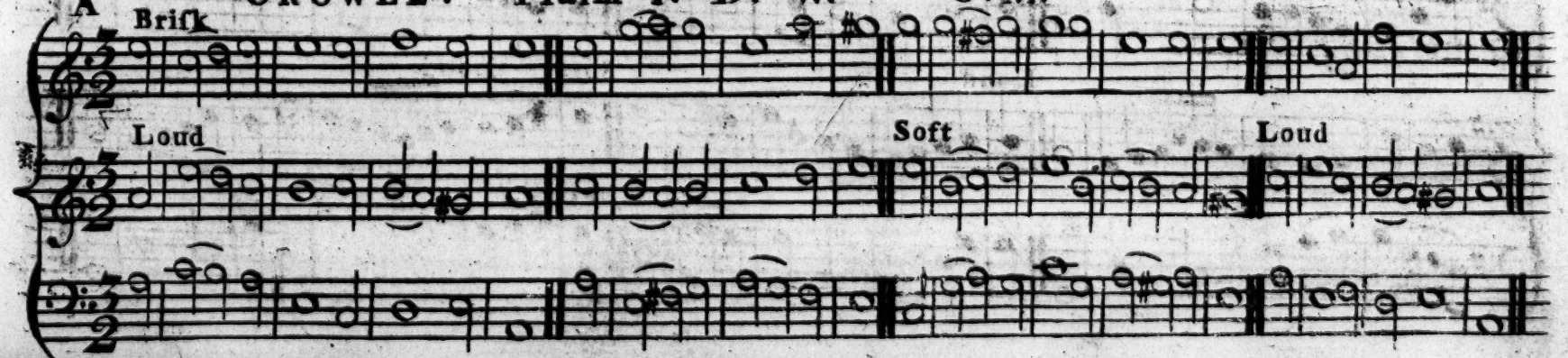
F Moderate BEDFORD. Psalm 84. Dr W. C. M.



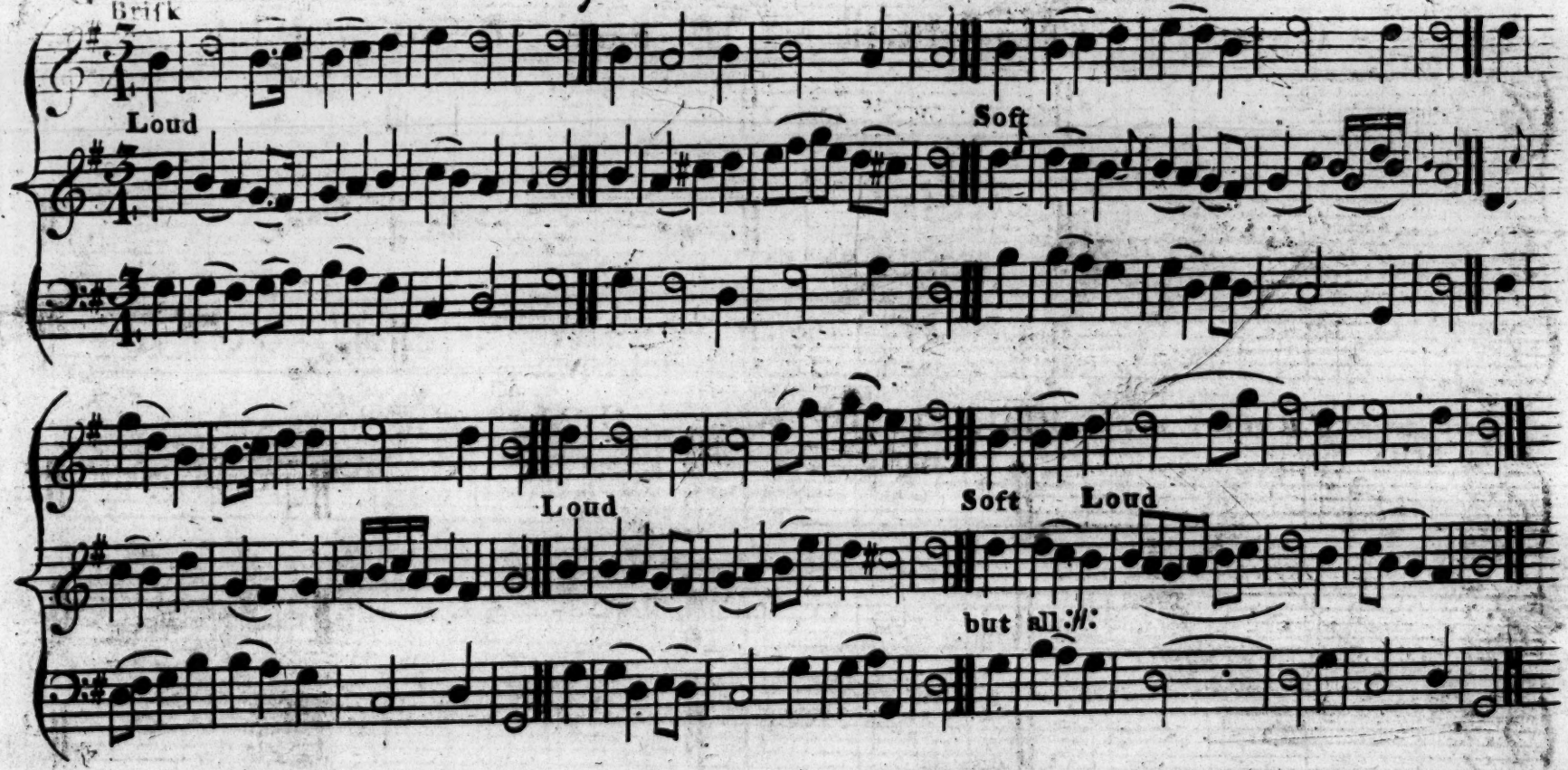
G♯ CAMBERWELL. Pſalm 27. 1ſt Part. Dr W. *C. M.



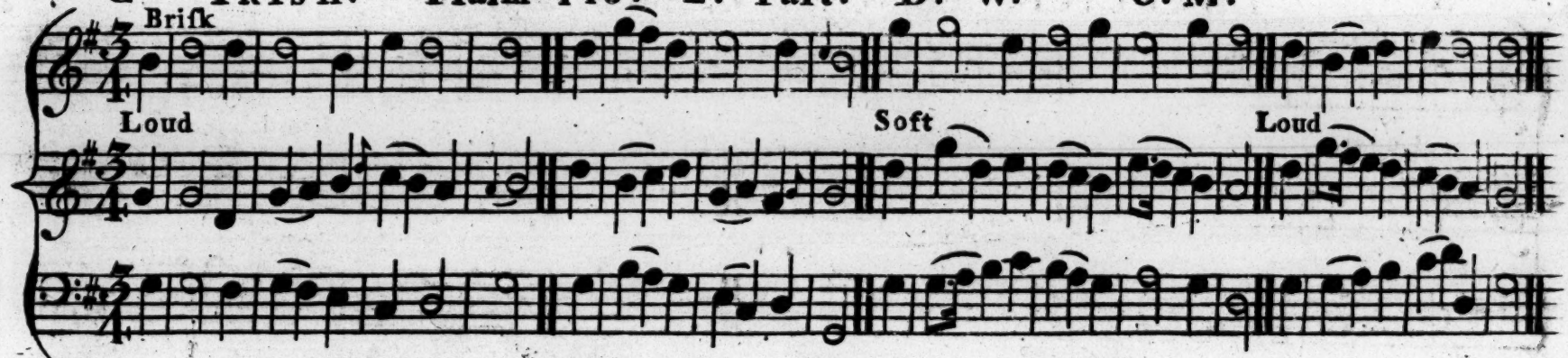
A CROWLE. Pſalm 1. Dr W. C. M.



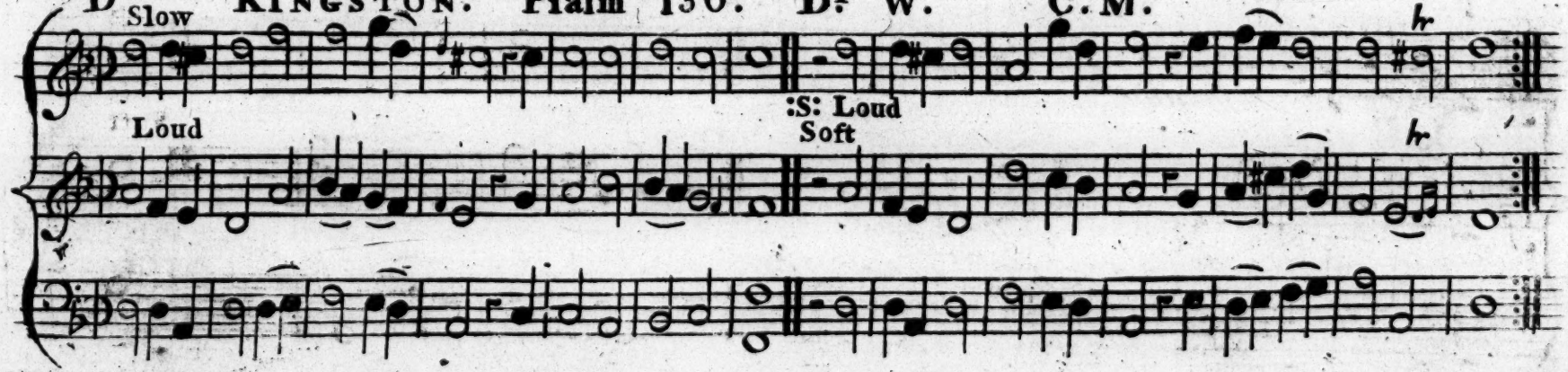
HIGHGATE. Hymn 62. B. 1. Dr W. *C. M.



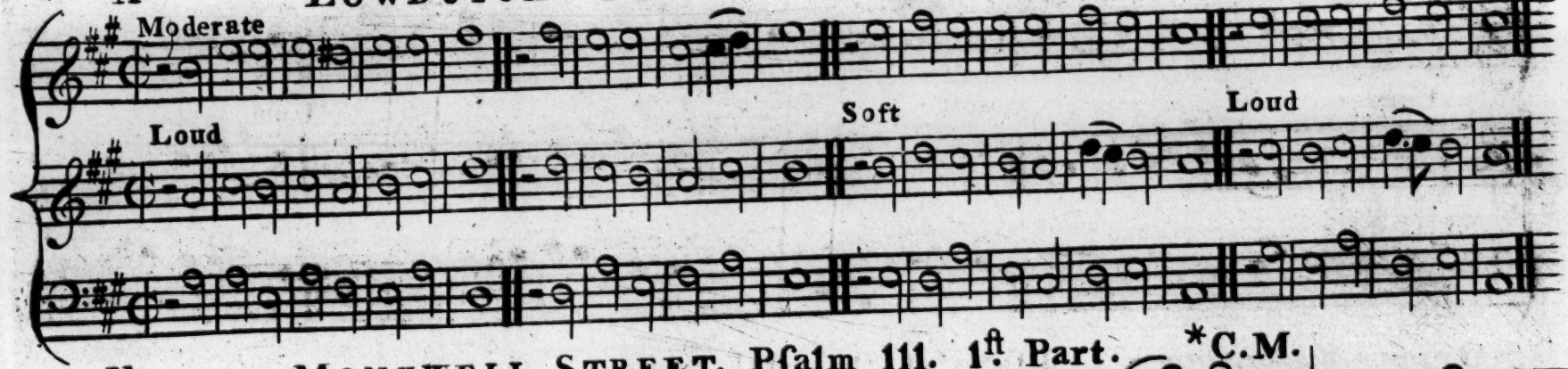
G IRISH. Psalm 145. 2d Part. Dr W. C. M.



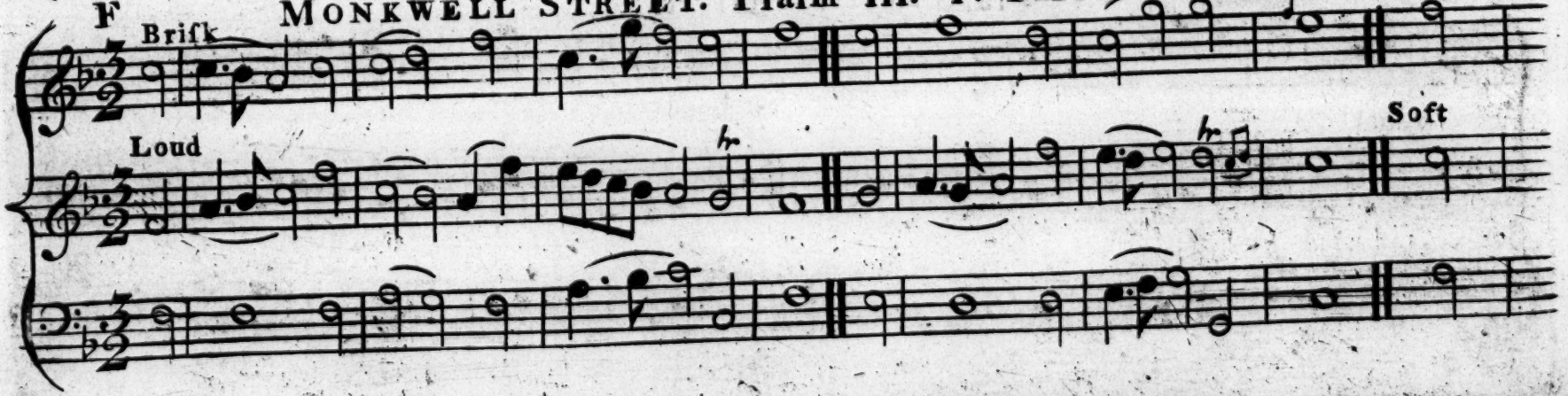
D KINGSTON. Psalm 130. Dr W. *C. M.

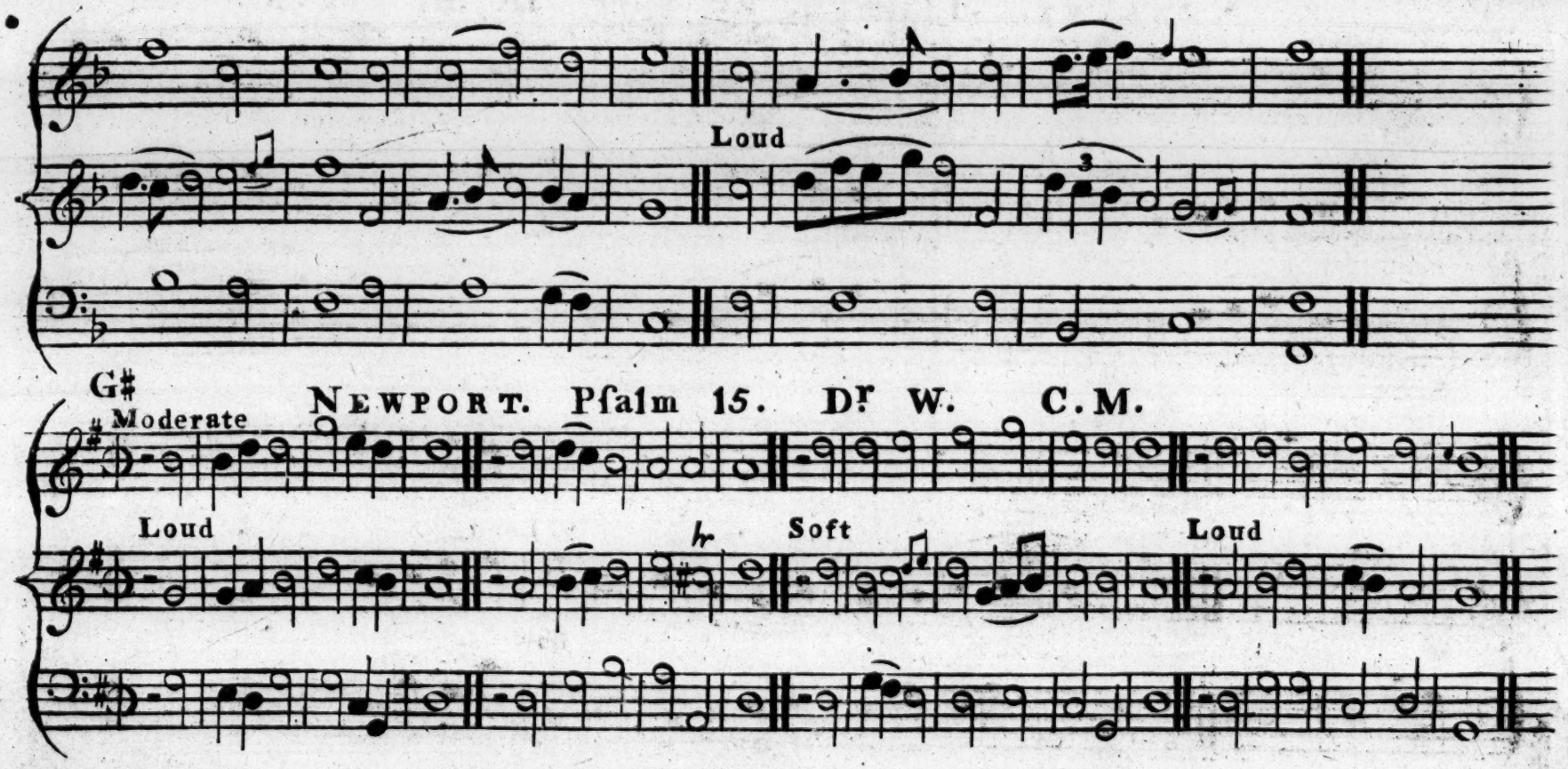


A LOWDUTCH. Psalm 37. 1st Part. Dr W. C.M.

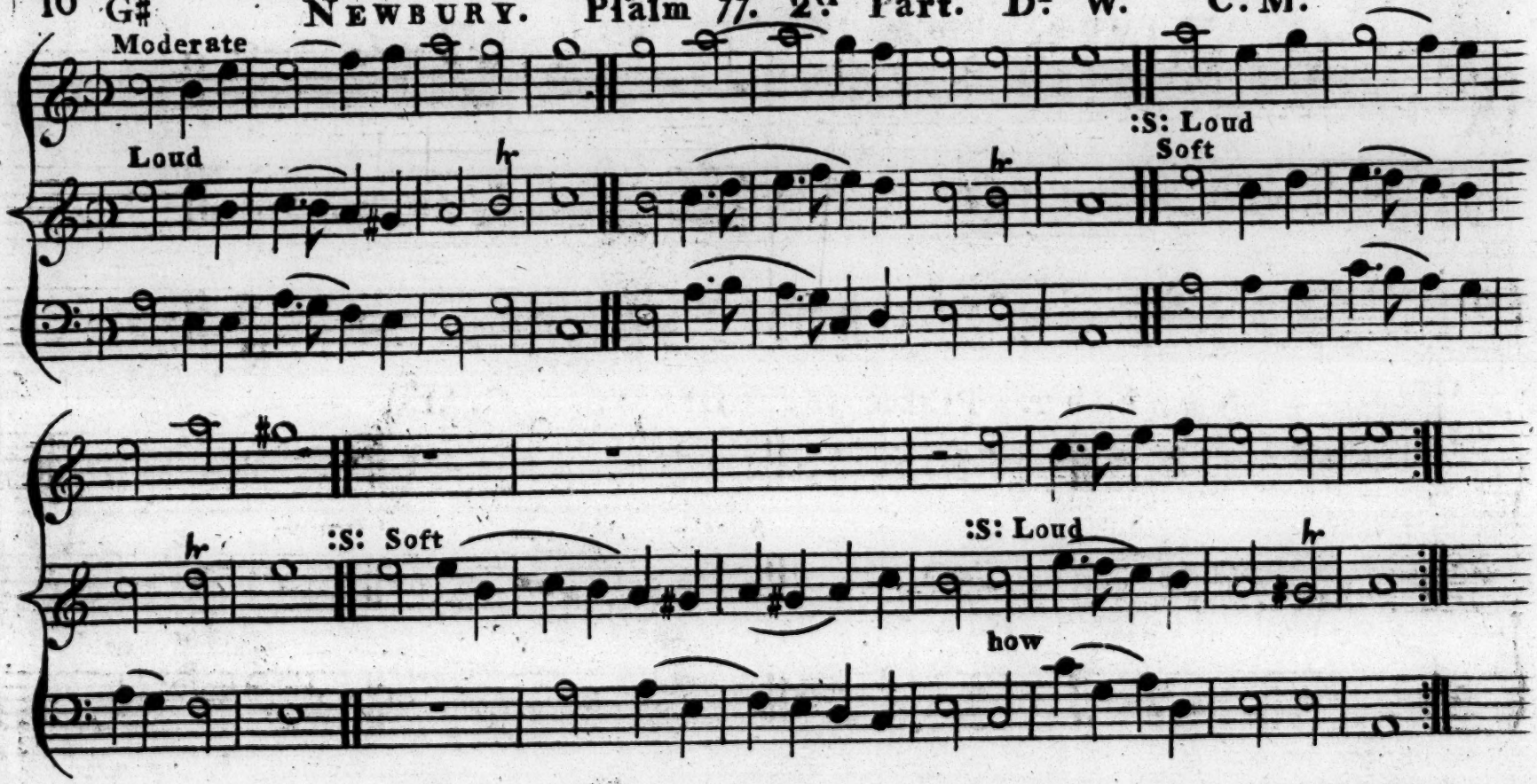


F MONKWELL STREET. Psalm 111. 1st Part. *C.M.

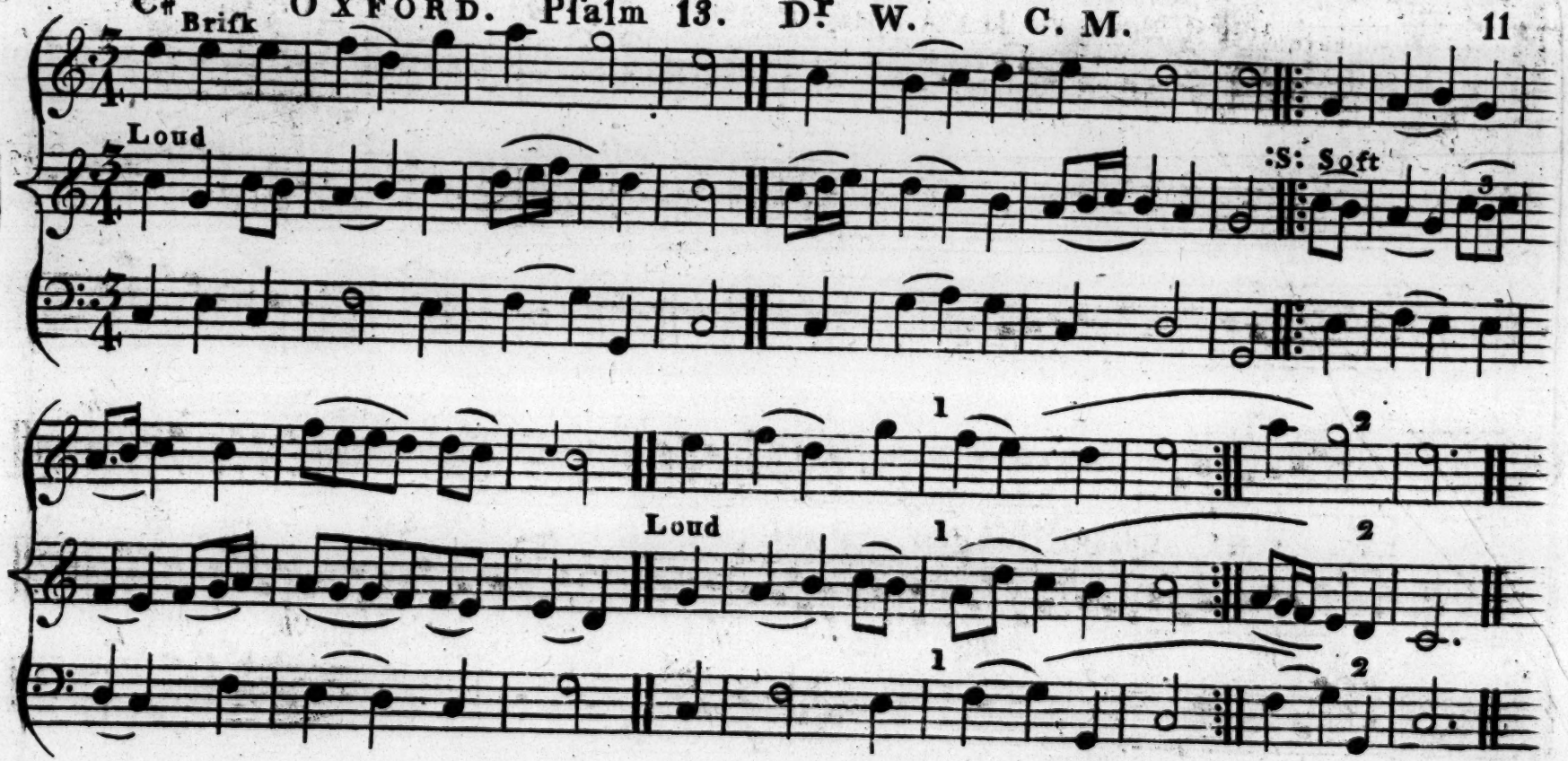



Loud
G♯
Moderate
NEWPORT. Psalm 15. Dr W. C.M.
Loud
Soft
Loud

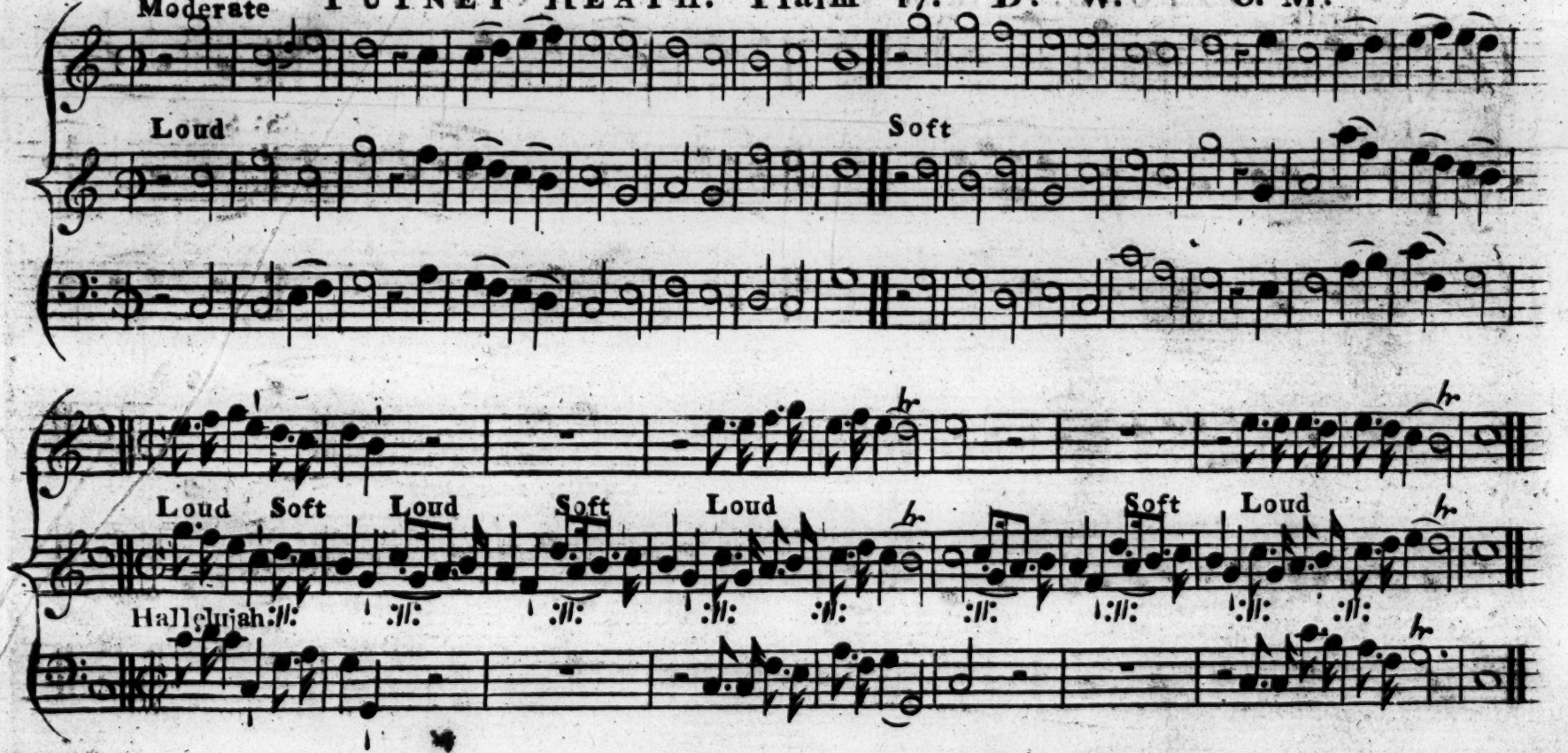
10 G♯ NEWBURY. Psalm 77. 2d Part. Dr W. C. M.



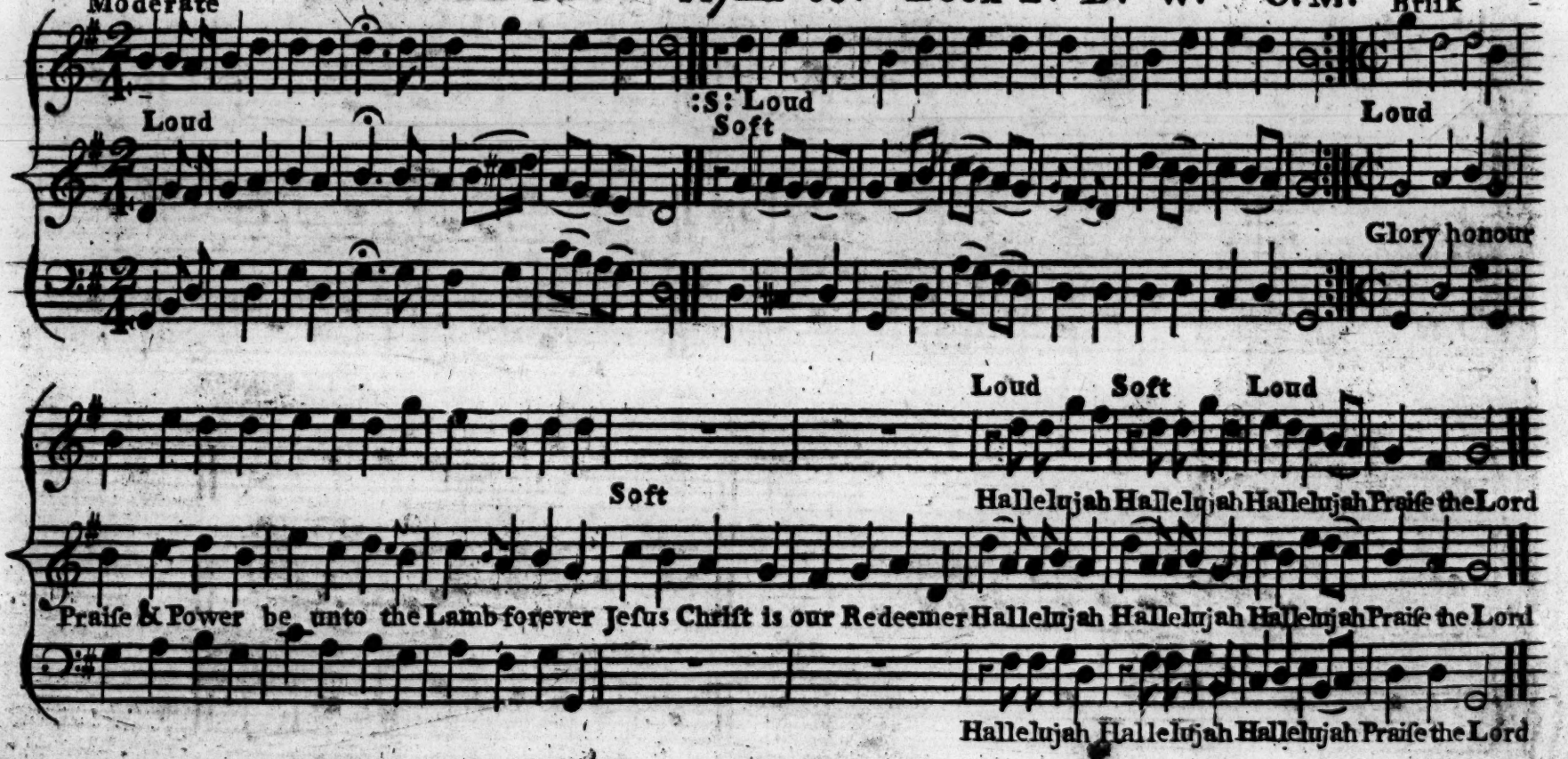
C♯ Brisk OXFORD. Psalm 13. Dr W. C. M.



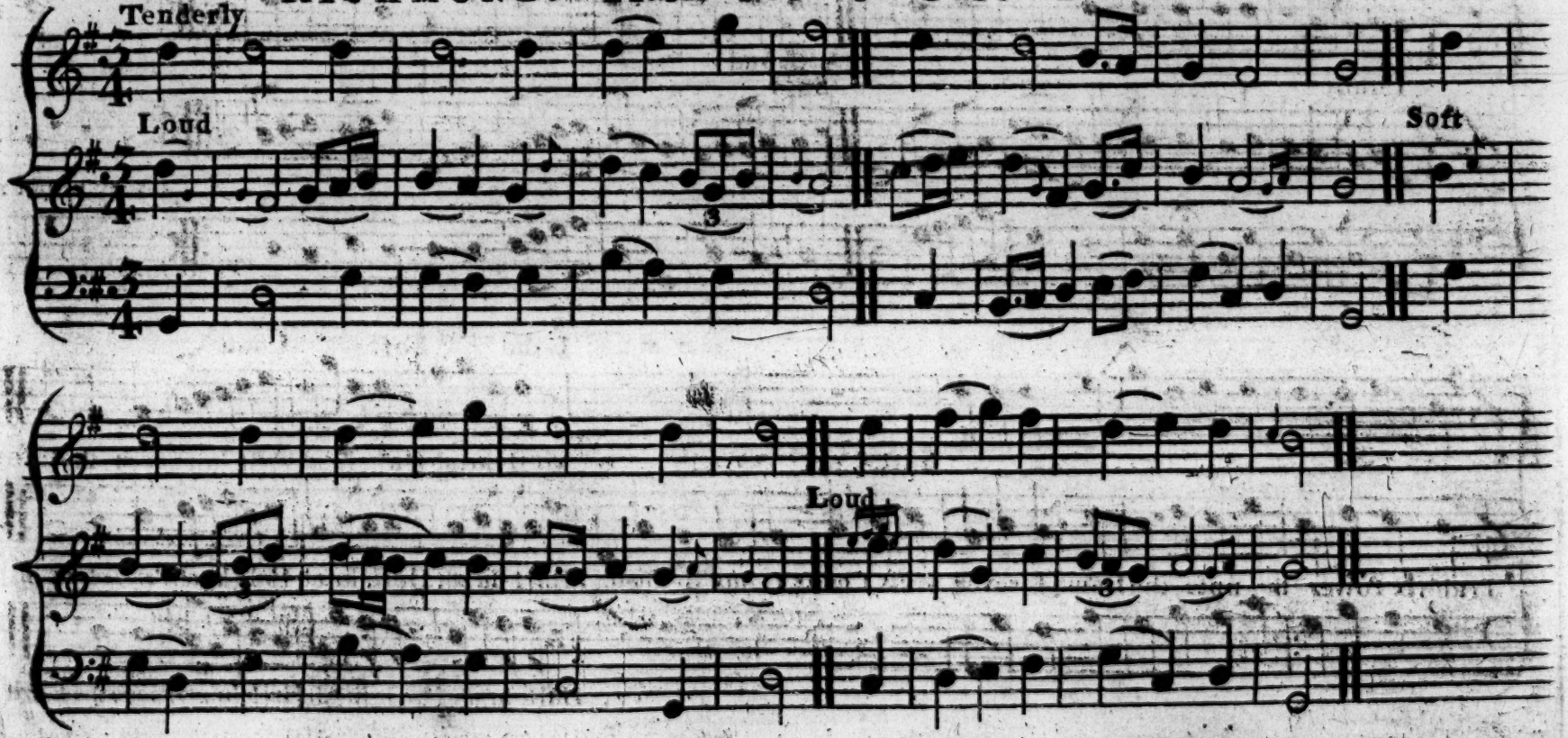
12 C Moderate PUTNEY HEATH. Psalm 47. Dr W. *C. M.



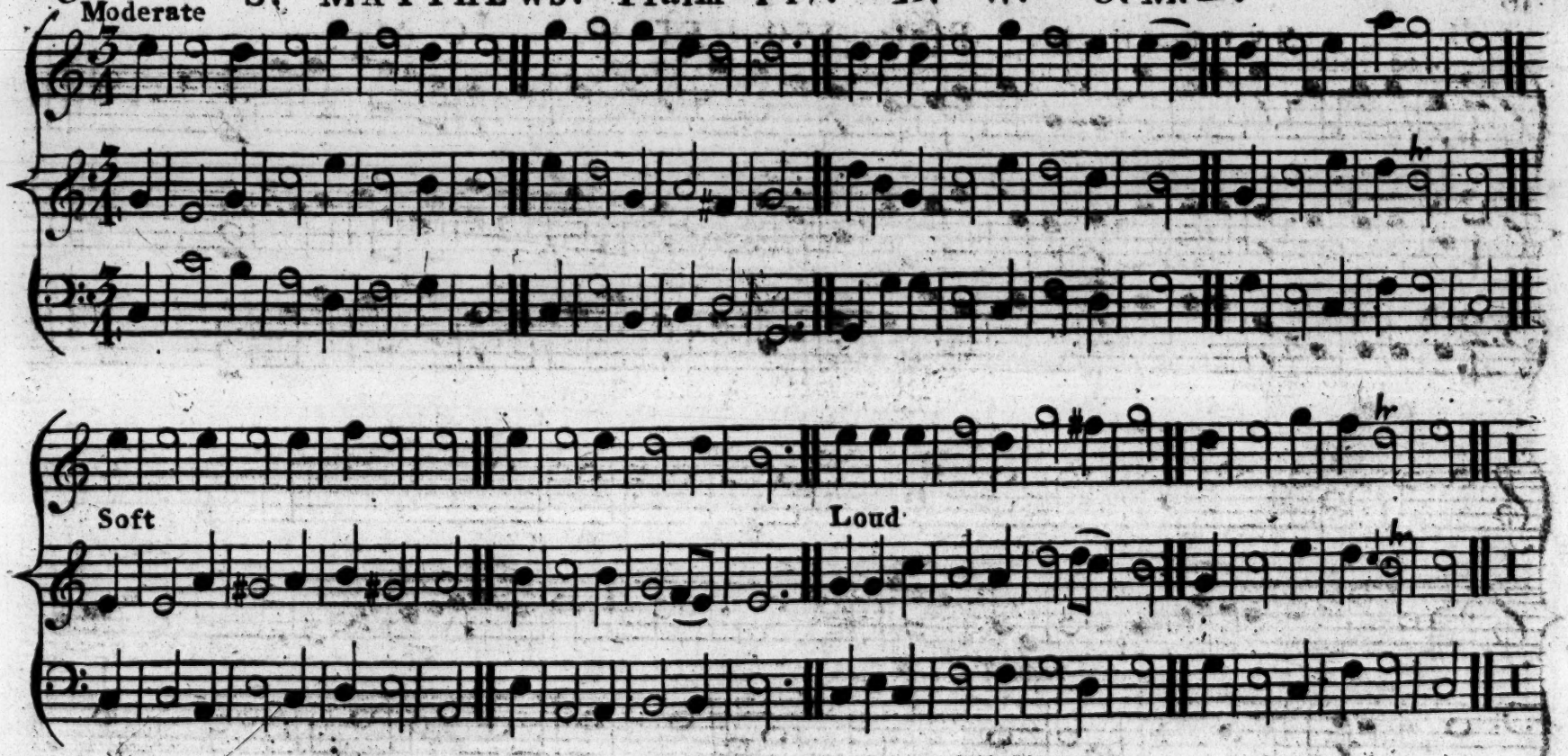
G♯ Moderate ASHLEY Hymn 88. Book 2. Dr. W. C.M. Brisk



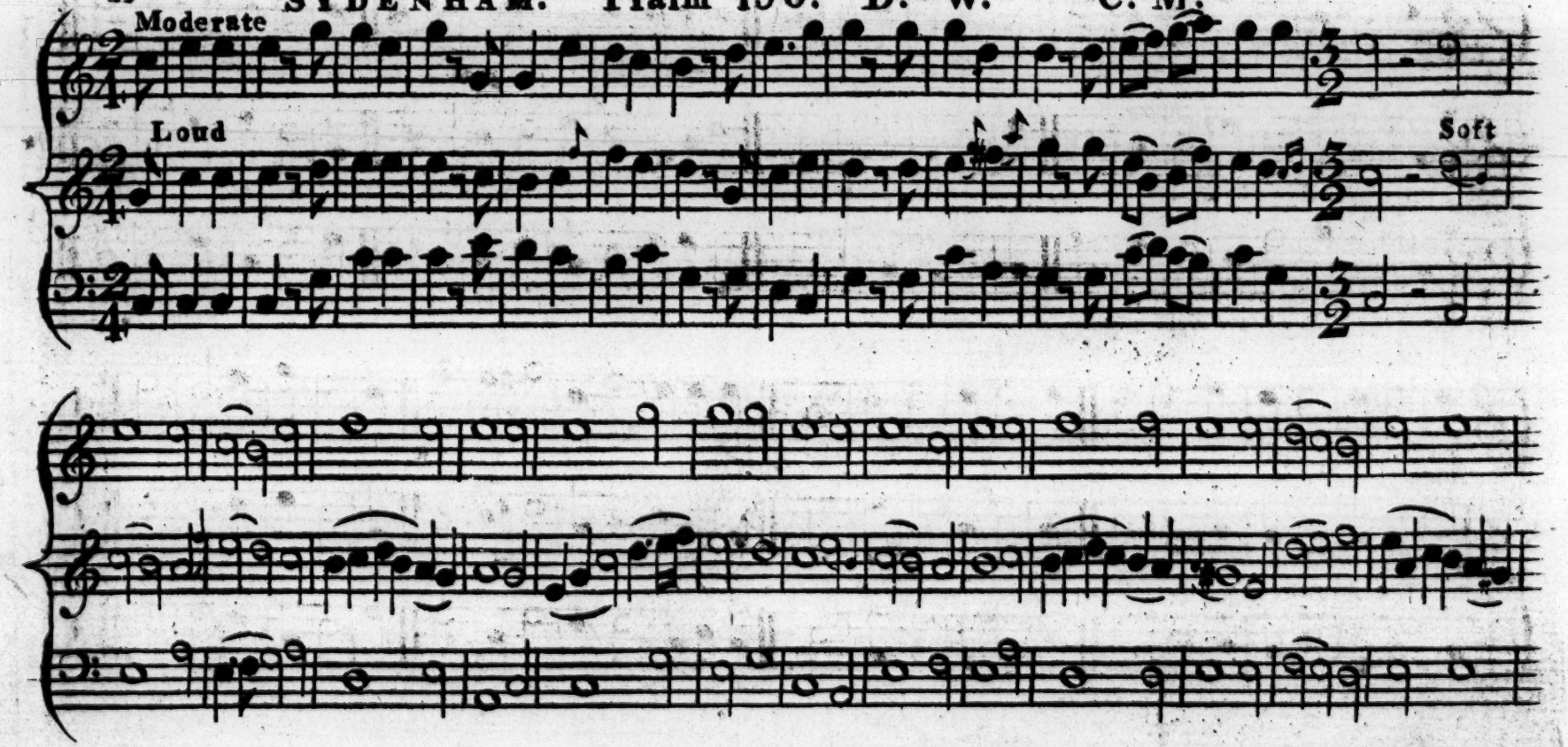
14 G♯ **RICHMOND. Psalm 145. 1st Part. Dr W. *C.M.**

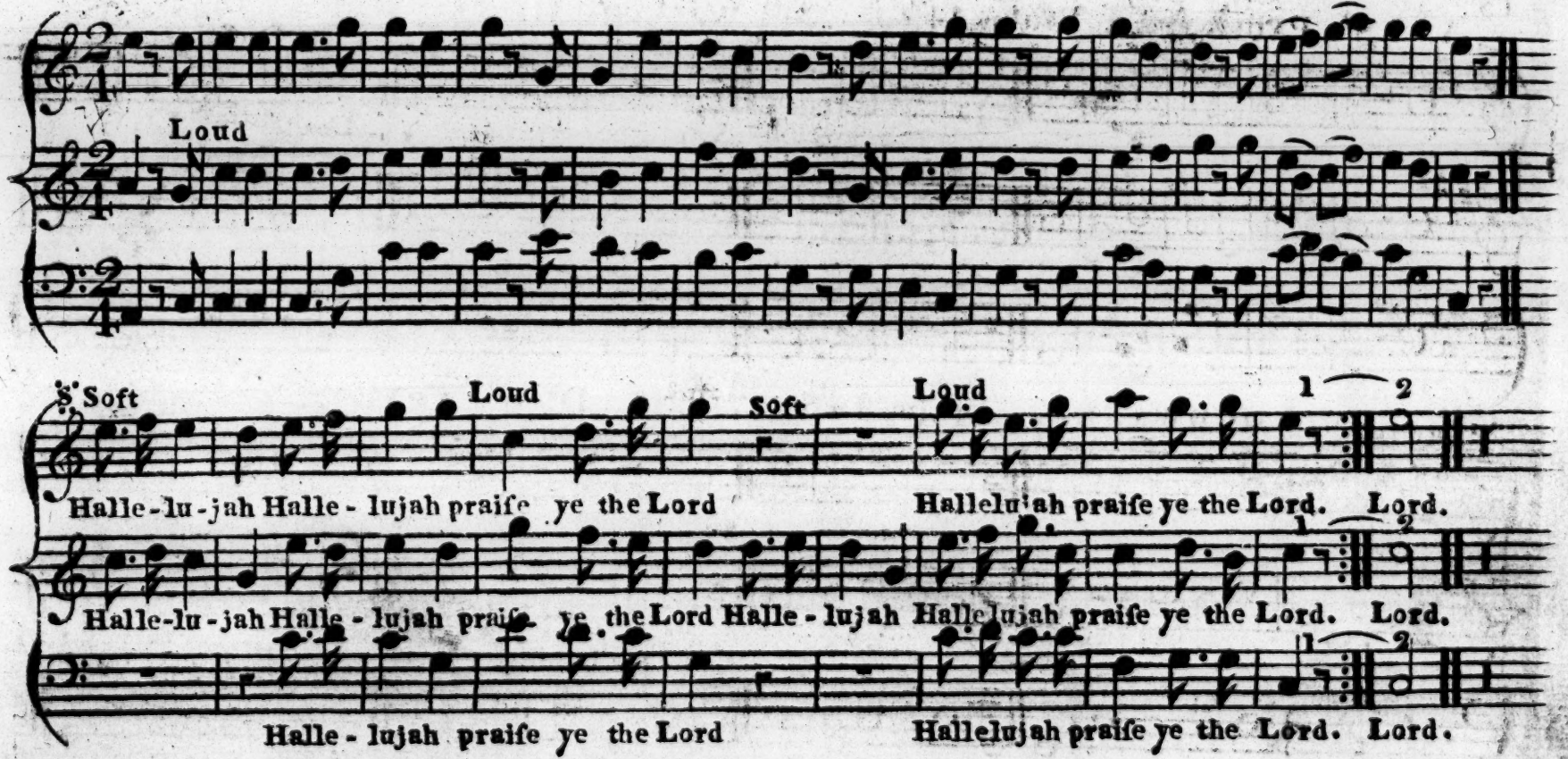


C Moderate St. MATTHEW's. Psalm 147. Dr. W. C. M. D.

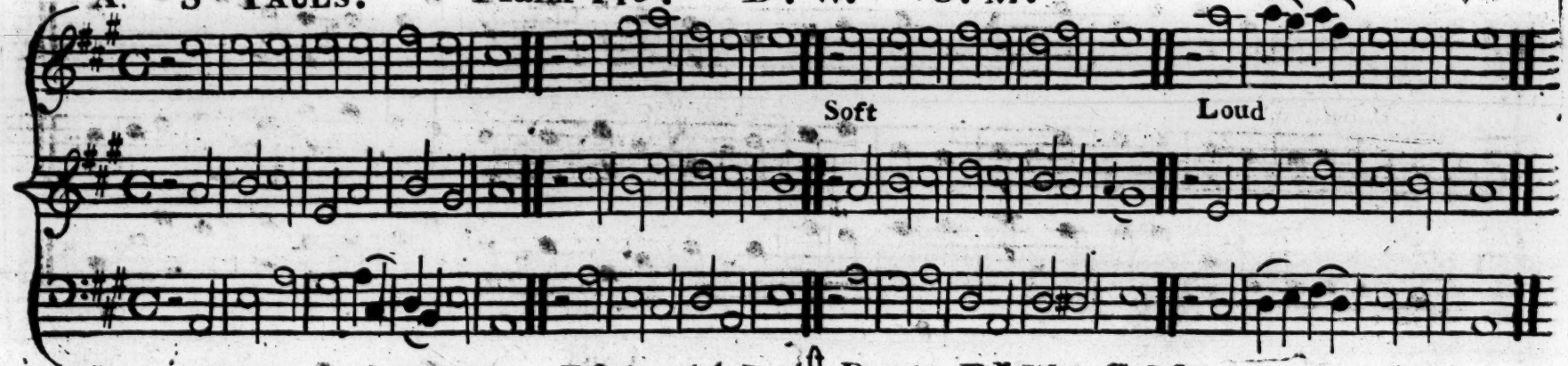


B SYDENHAM. Pſalm 150. Dr. W. *C. M.

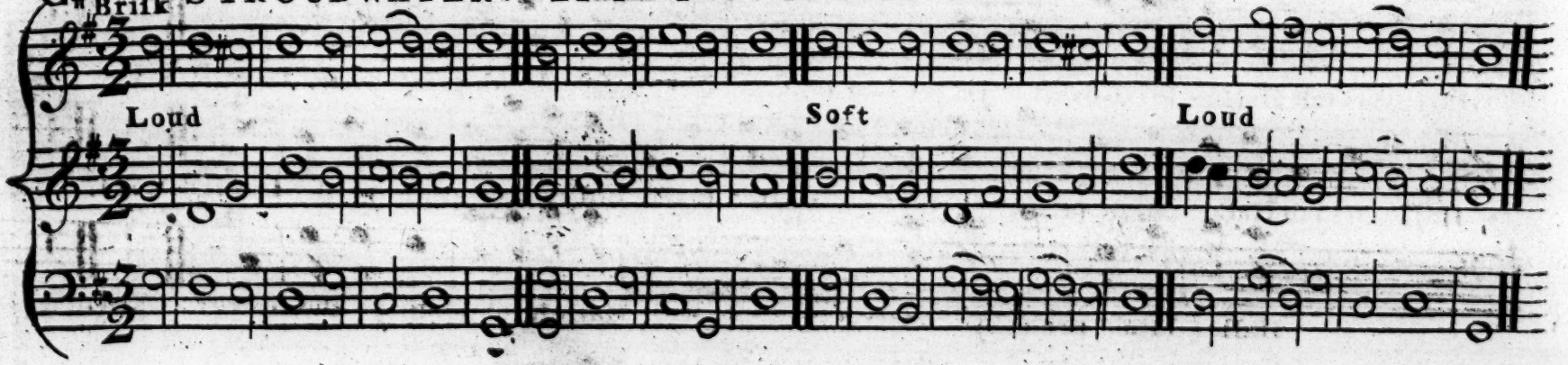



Loud
Soft
Loud
Soft
Loud
1 2
Halle-lu-jah Halle-lujah praiſe ye the Lord
Hallelujah praiſe ye the Lord. Lord.
Halle-lu-jah Halle-lujah praiſe ye the Lord Halle-lujah Hallelujah praiſe ye the Lord. Lord.
Halle-lujah praiſe ye the Lord
Hallelujah praiſe ye the Lord. Lord.

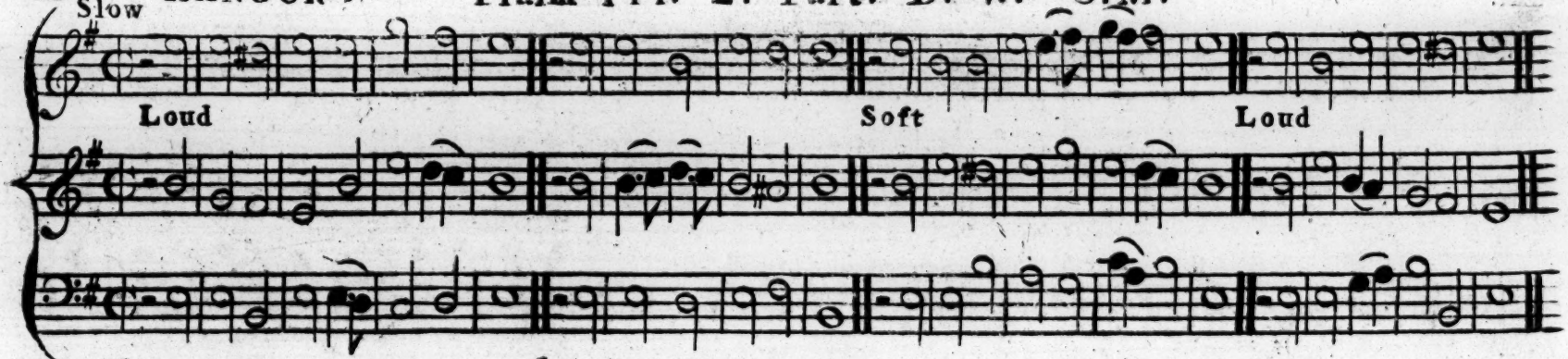
A. St. Paul's. Psalm 149. Dr. W. C. M.



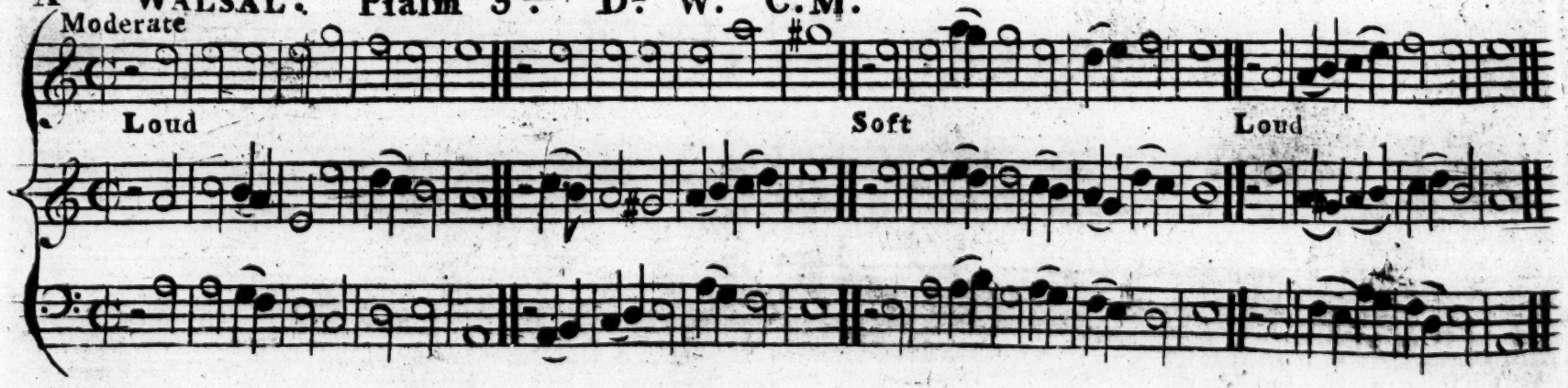
G# Brisk STROUDWATER. Psalm 145. 1st. Part. Dr W. C.M.

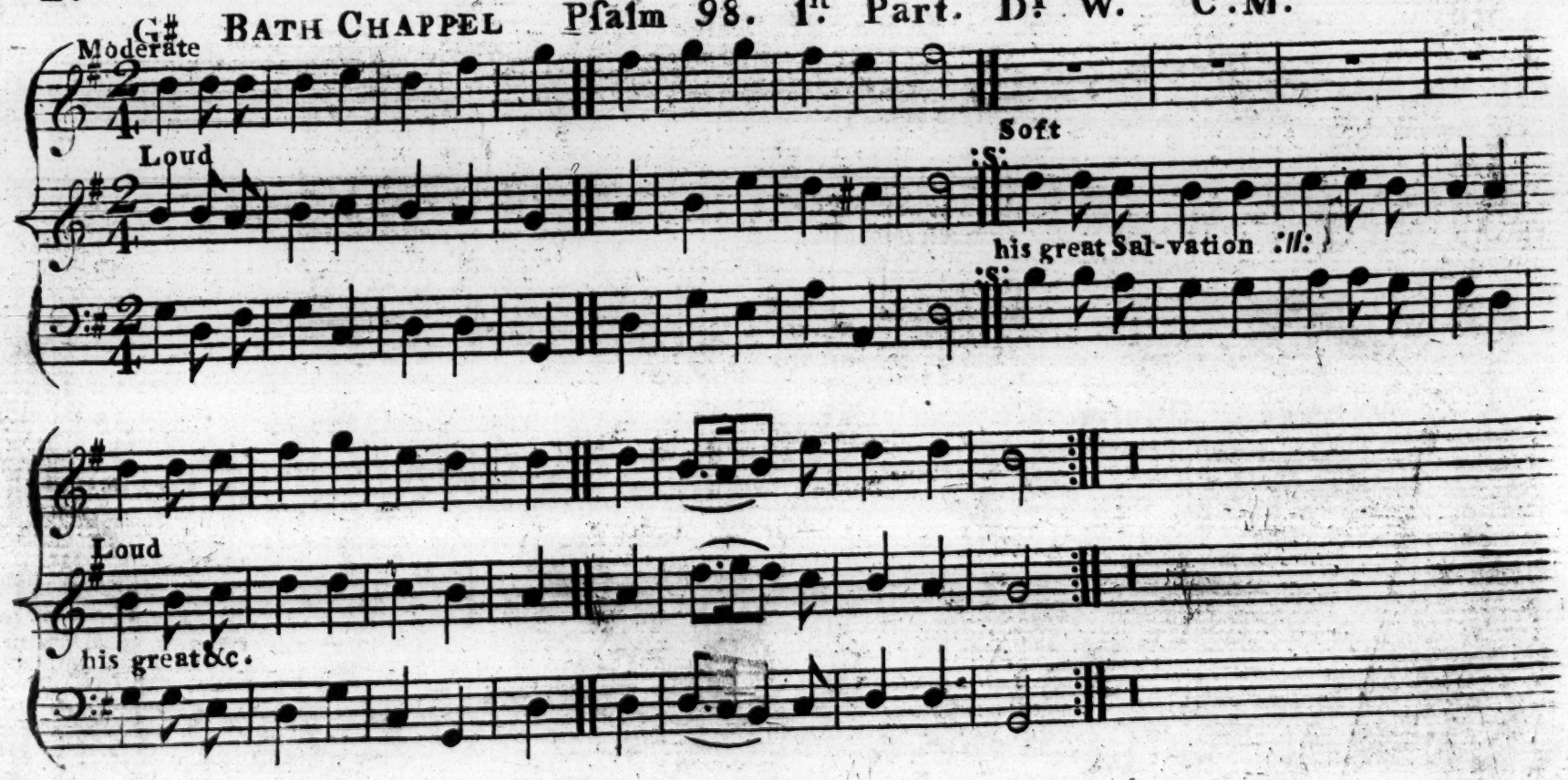


E♭ Slow BANGOR. Psalm 144. 2d Part. Dr W. C.M.

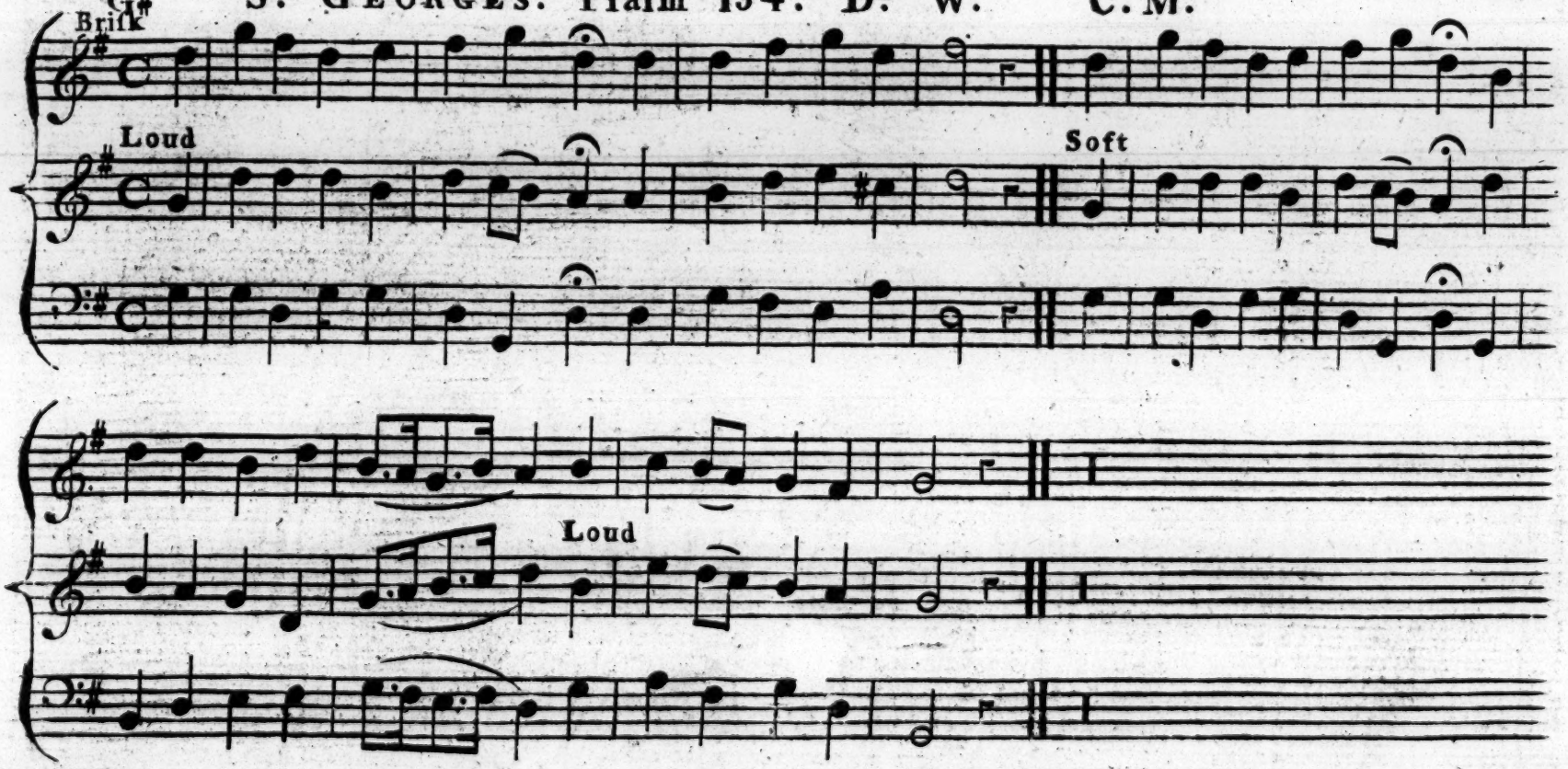


A WALSAL. Psalm 5th Dr W. C.M.

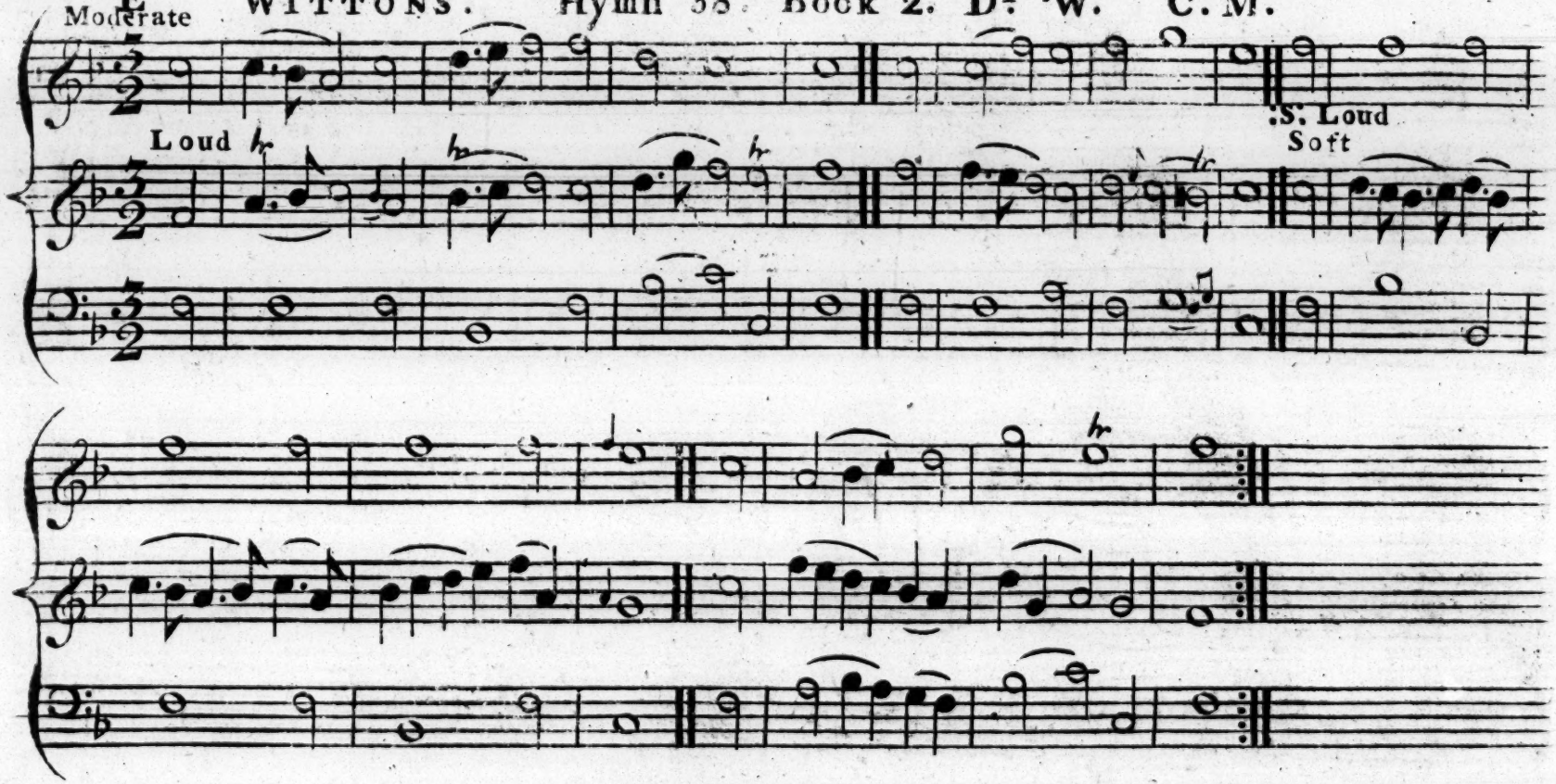



G♯ BATH CHAPPEL Psalm 98. 1st Part. Dr W. C.M.
Moderate
Loud
Soft
his great Sal-vation :||:
Loud
his great &c.

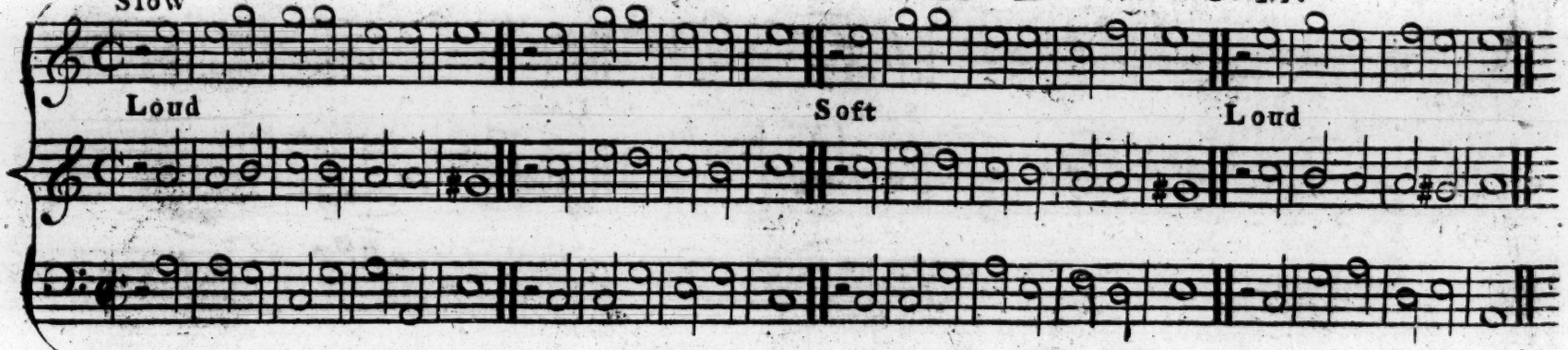
St. Georges. Psalm 134. Dr. W. C. M.



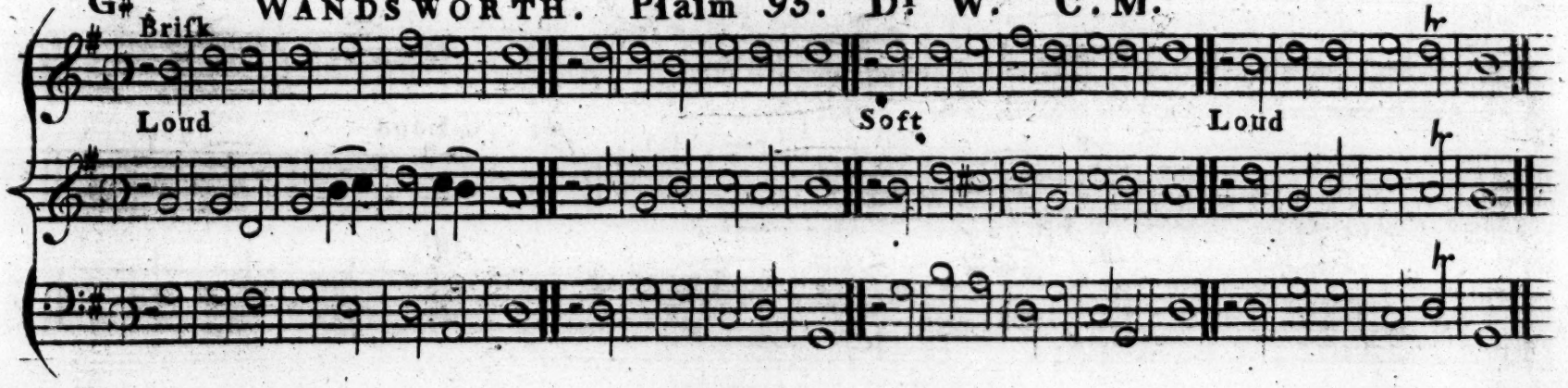
E WITTONS. Hymn 38. Book 2. Dr. W. C. M.



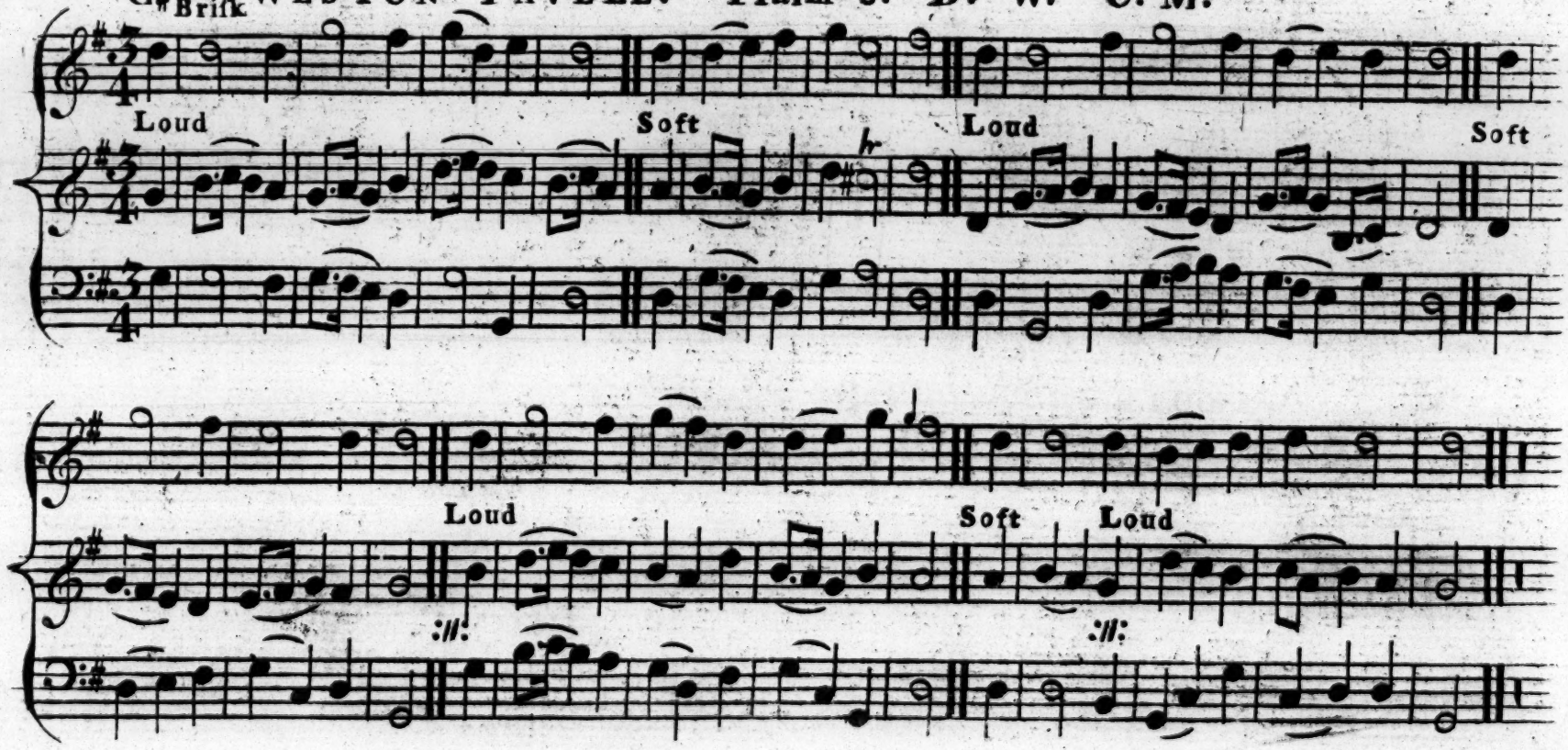
A Slow WINDSOR. Psalm 119. 11th Part. Dr W. C. M.



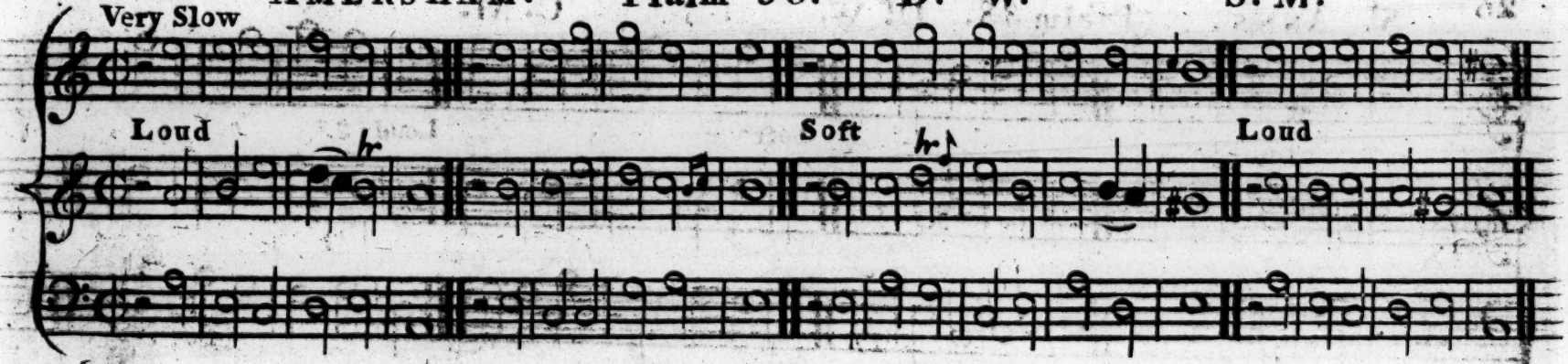
G♯ Brisk WANDSWORTH. Psalm 95. Dr W. C. M.



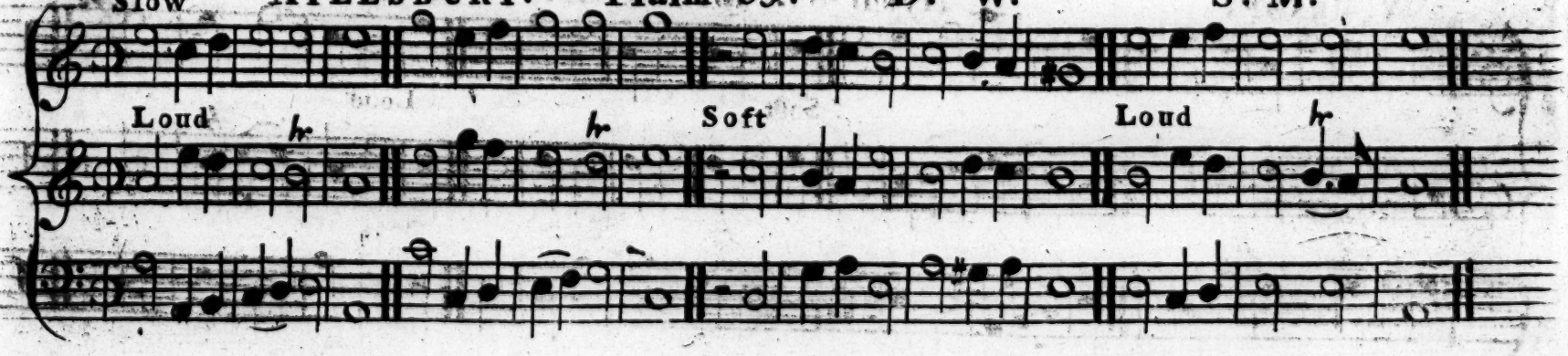
G♯ Brisk WESTON FAVELL. Psalm 8. Dr. W. C. M.



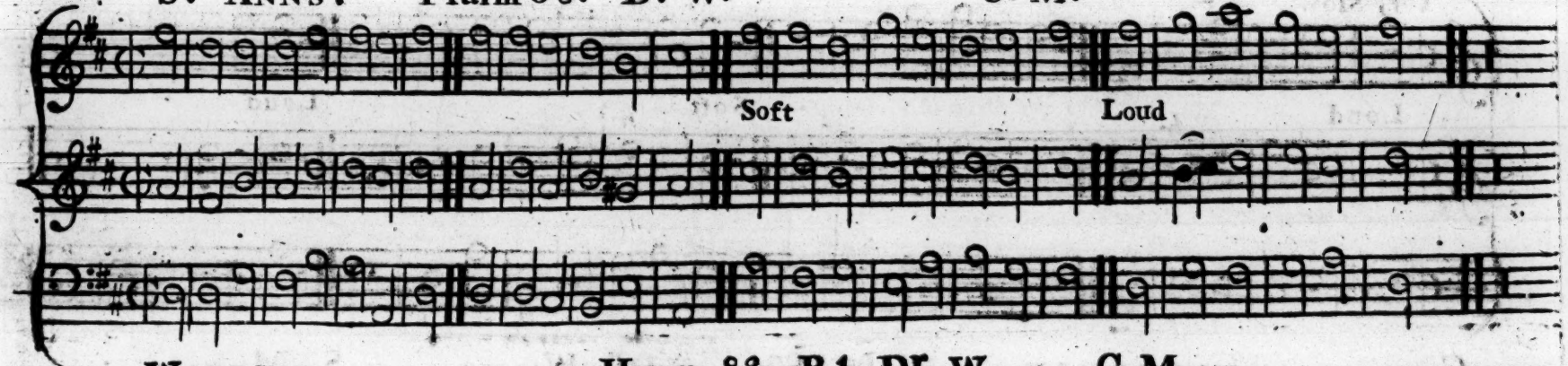
A AMERSHAM. Psalm 90. Dr W. *S. M.



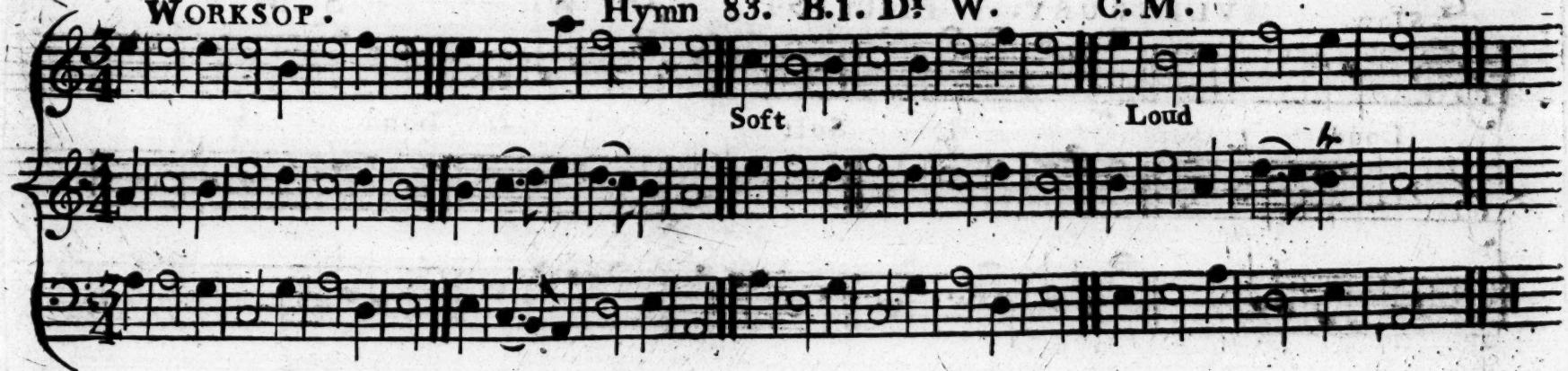
G AYLESBURY. Psalm 99. Dr W. S. M.



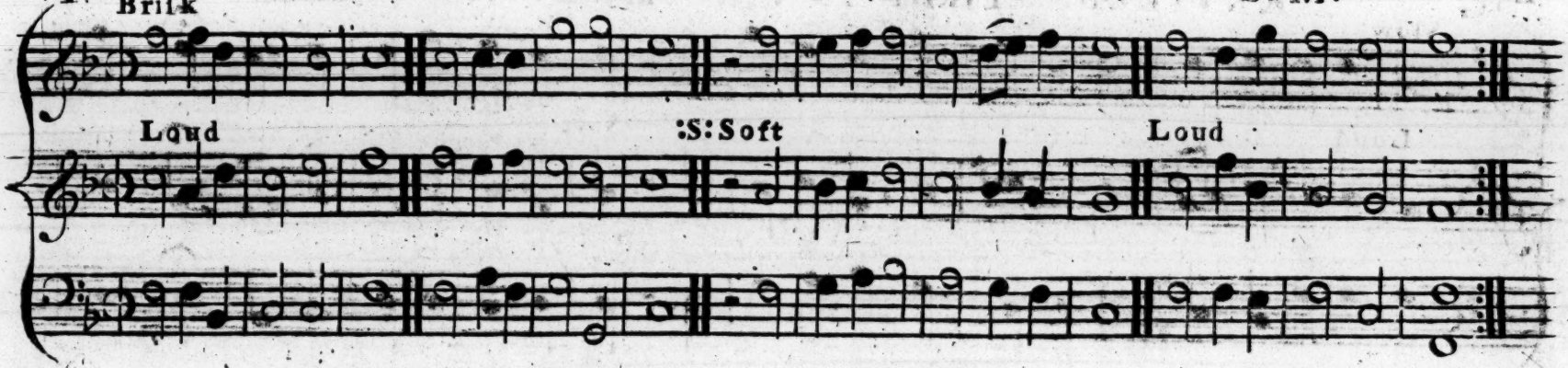
St. ANN's. Psalm 38. Dr W. C. M.



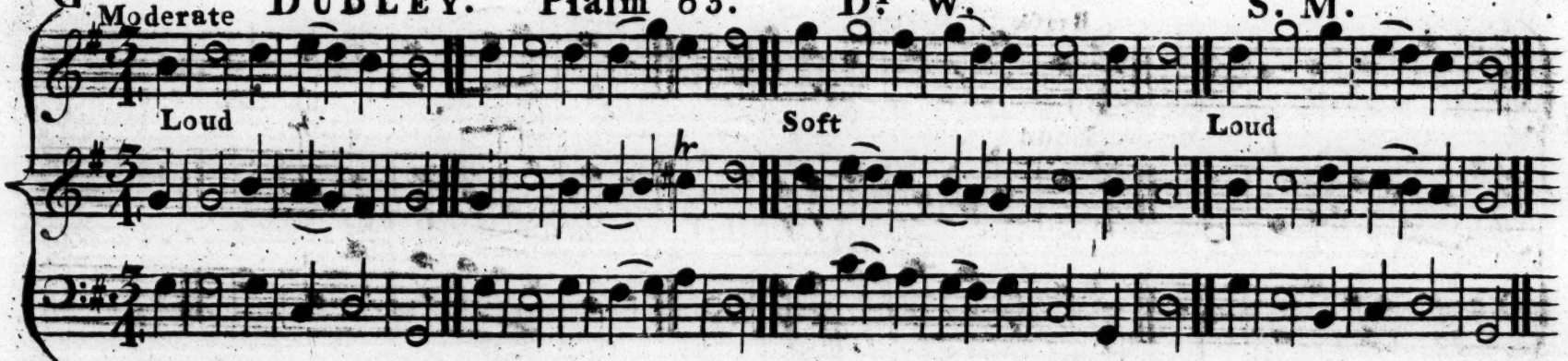
WORKSOP. Hymn 83. B.1. Dr W. C. M.



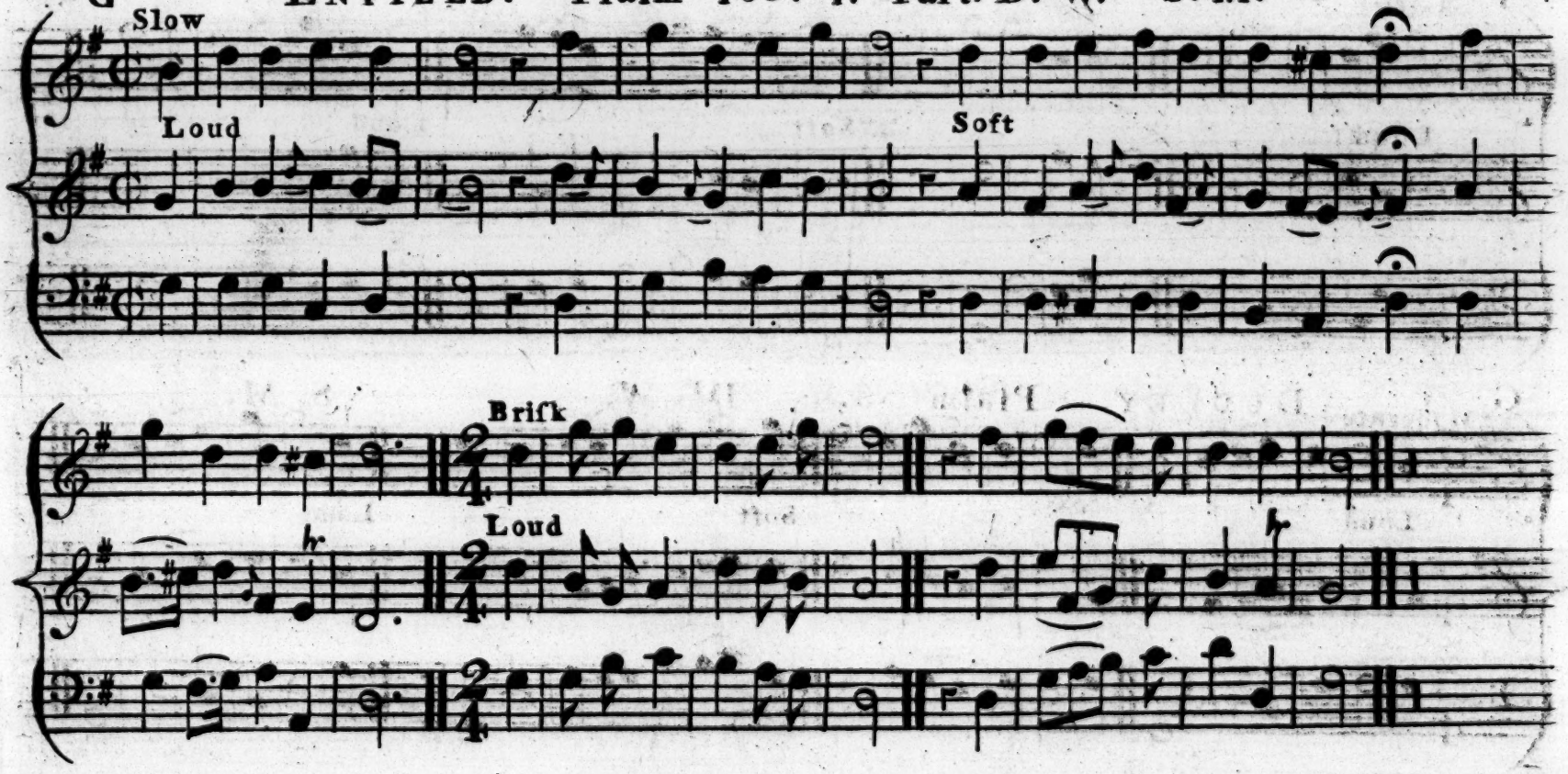
F Brisk **DURHAM.** Psalm 99. 1st Part. Dr W. S. M.



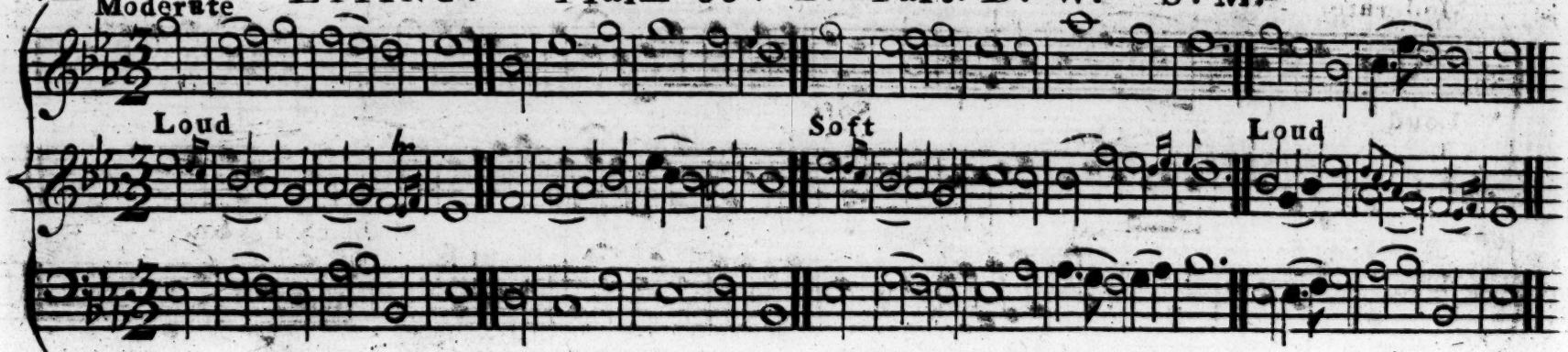
G Moderate **DUDLEY.** Psalm 63. Dr W. S. M.



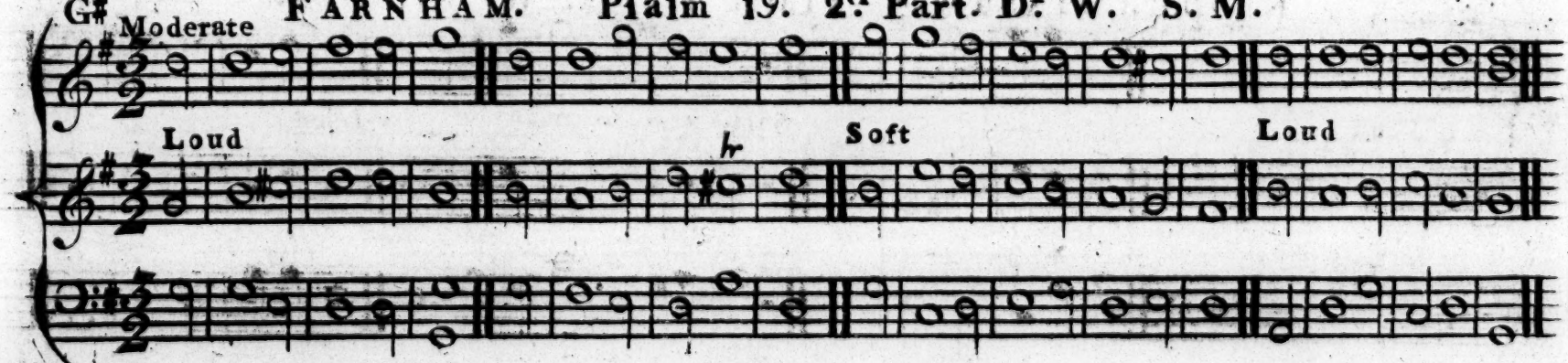
28 G ENFIELD. Psalm 103. 1st Part. Dr W. *S. M.



E Moderate EPPING. Pſalm 99. 2d Part. Dr W. *S. M.



G# Moderate FARNHAM. Pſalm 19. 2d Part. Dr W. S. M.



B♭

IPSWICH. Psalm 48. 1st Part. Dr W. S. M.

Moderate

Loud Soft Loud

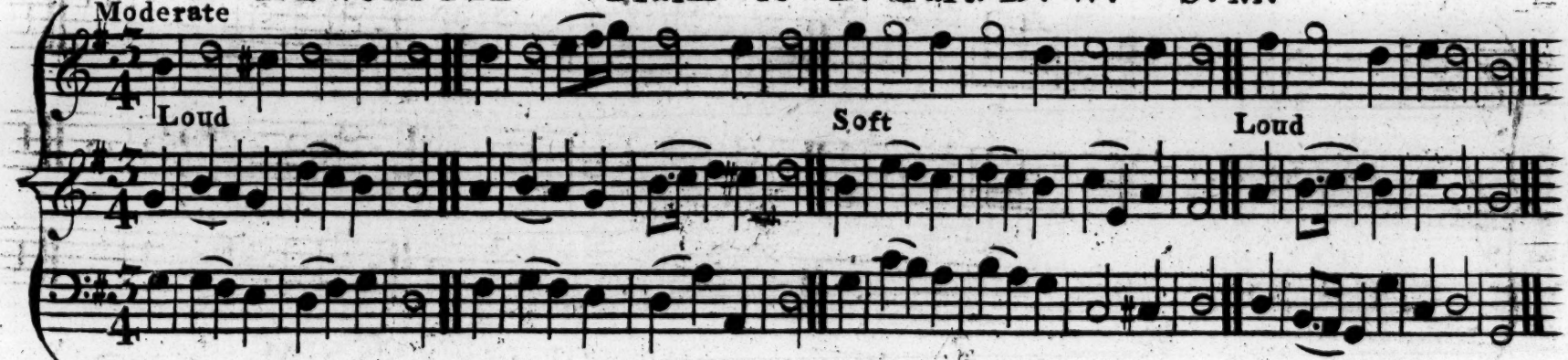
their Songs &c.

A Brisk

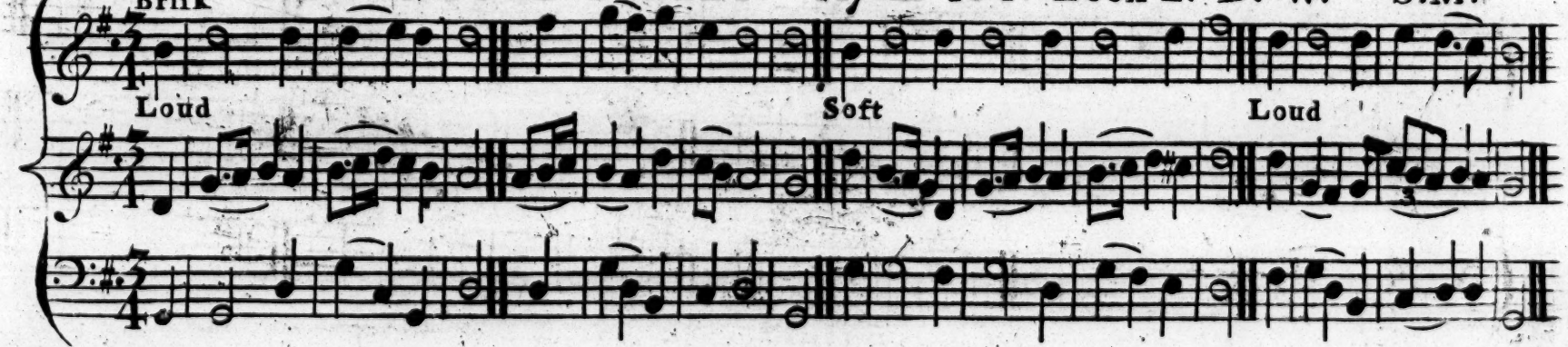
KIDDERMINSTER. Psalm 8. Dr W. S. M.

Loud Soft Loud

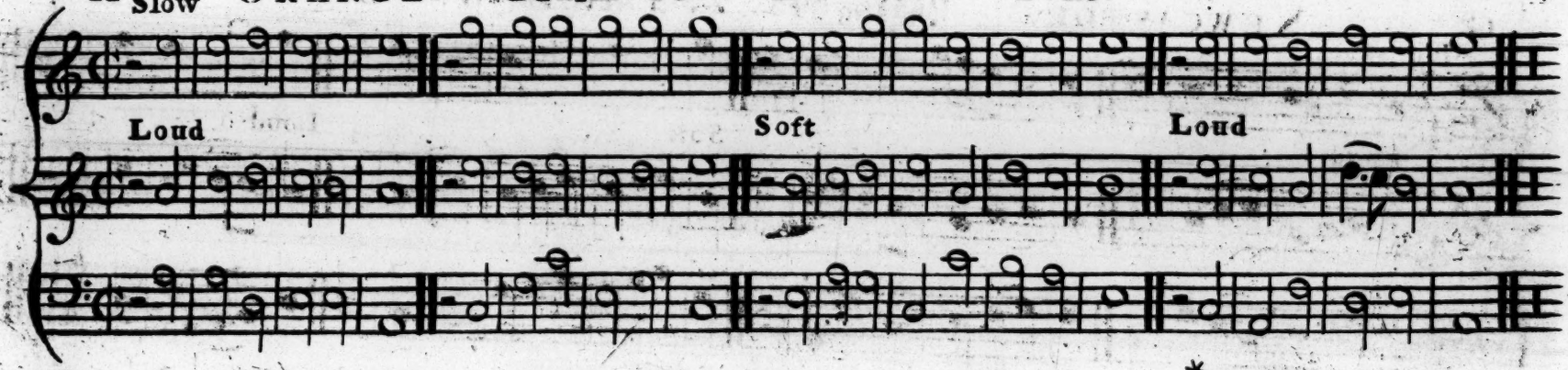
G NEWCASTLE. Pſalm 48. 2d Part. Dr W. S.M.



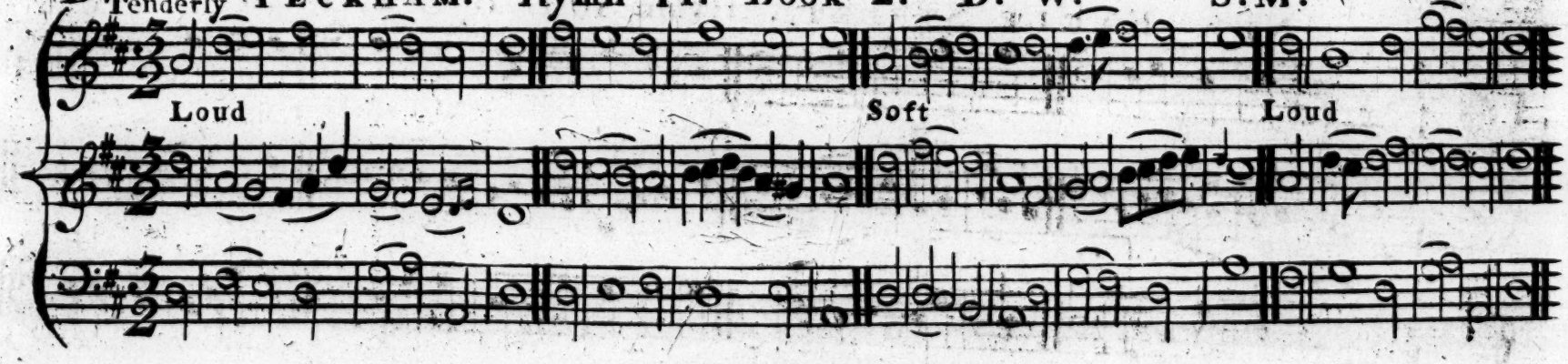
G NEW EAGLE STREET. Hymn 104. Book 2. Dr W. *S.M.



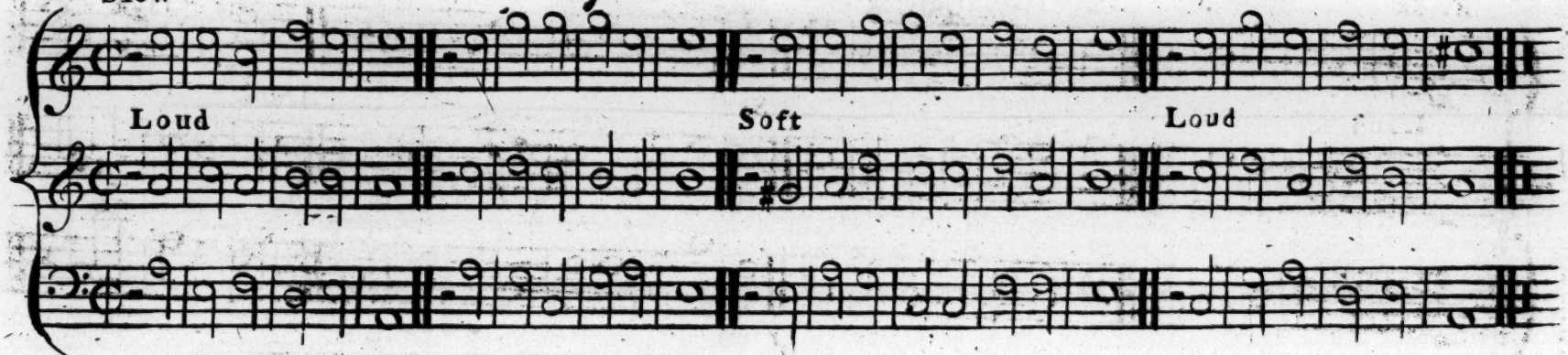
A Slow ORANGE. Pfalm 55. Dr. W. S.M.



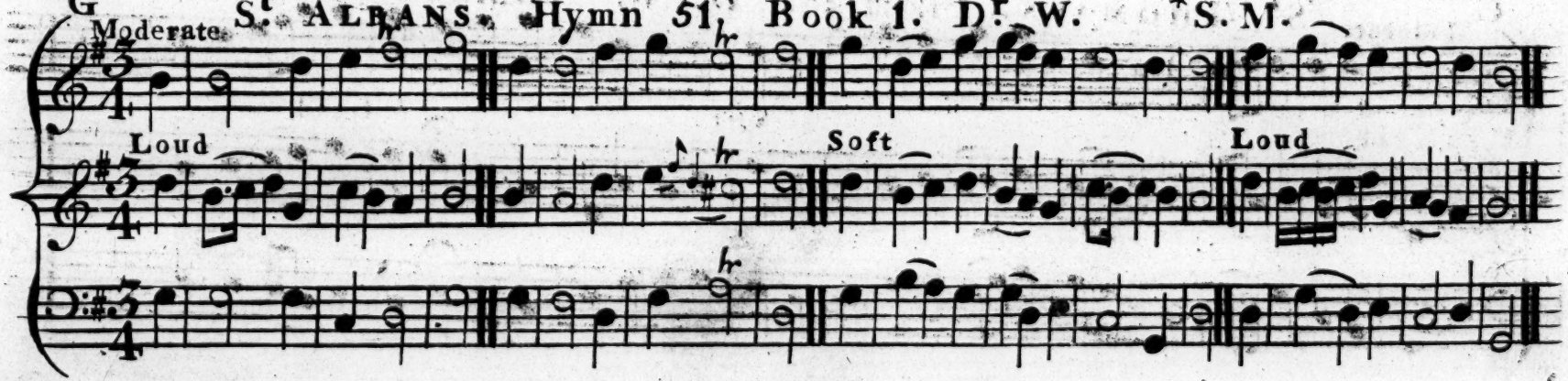
D Tenderly PECKHAM. Hymn 14. Book 2. Dr. W. *S.M.



A Slow SOUTHWELL. Hymn 110. Book 2. Dr W. S.M.

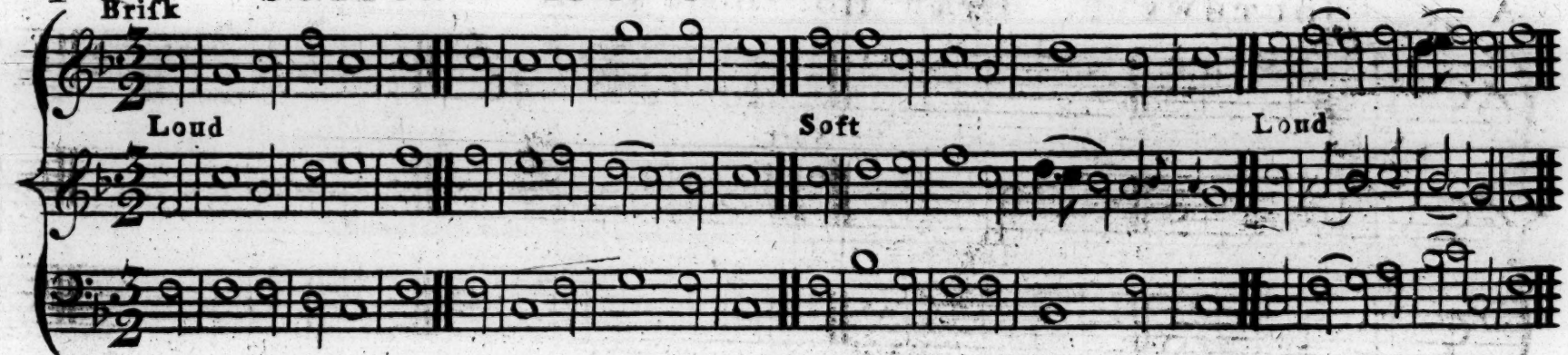


G St ALBANS. Hymn 51. Book 1. Dr W. *S.M.



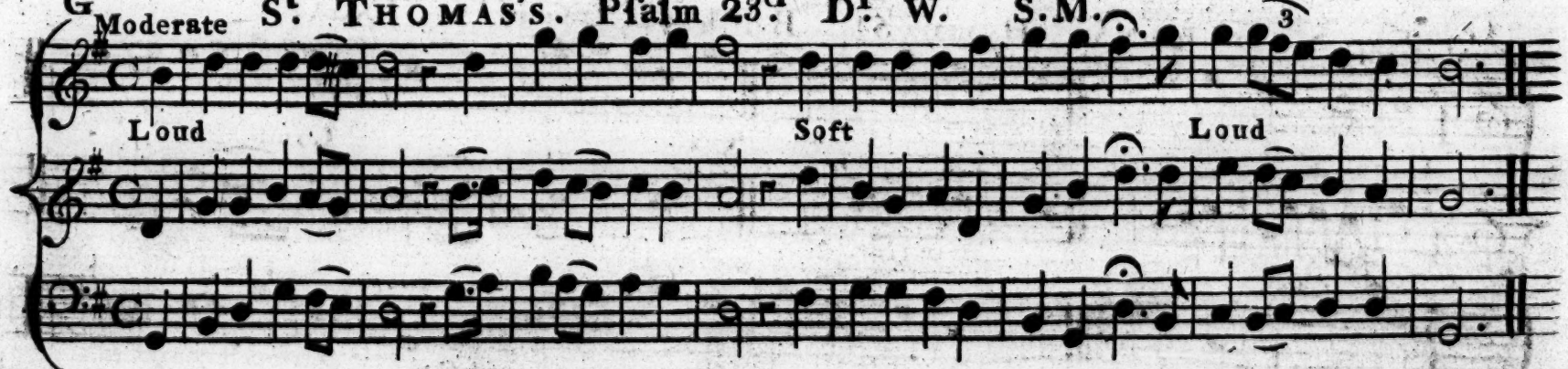
F

SUTTON. Psalm 19. 1st Part. Dr W. S. M.

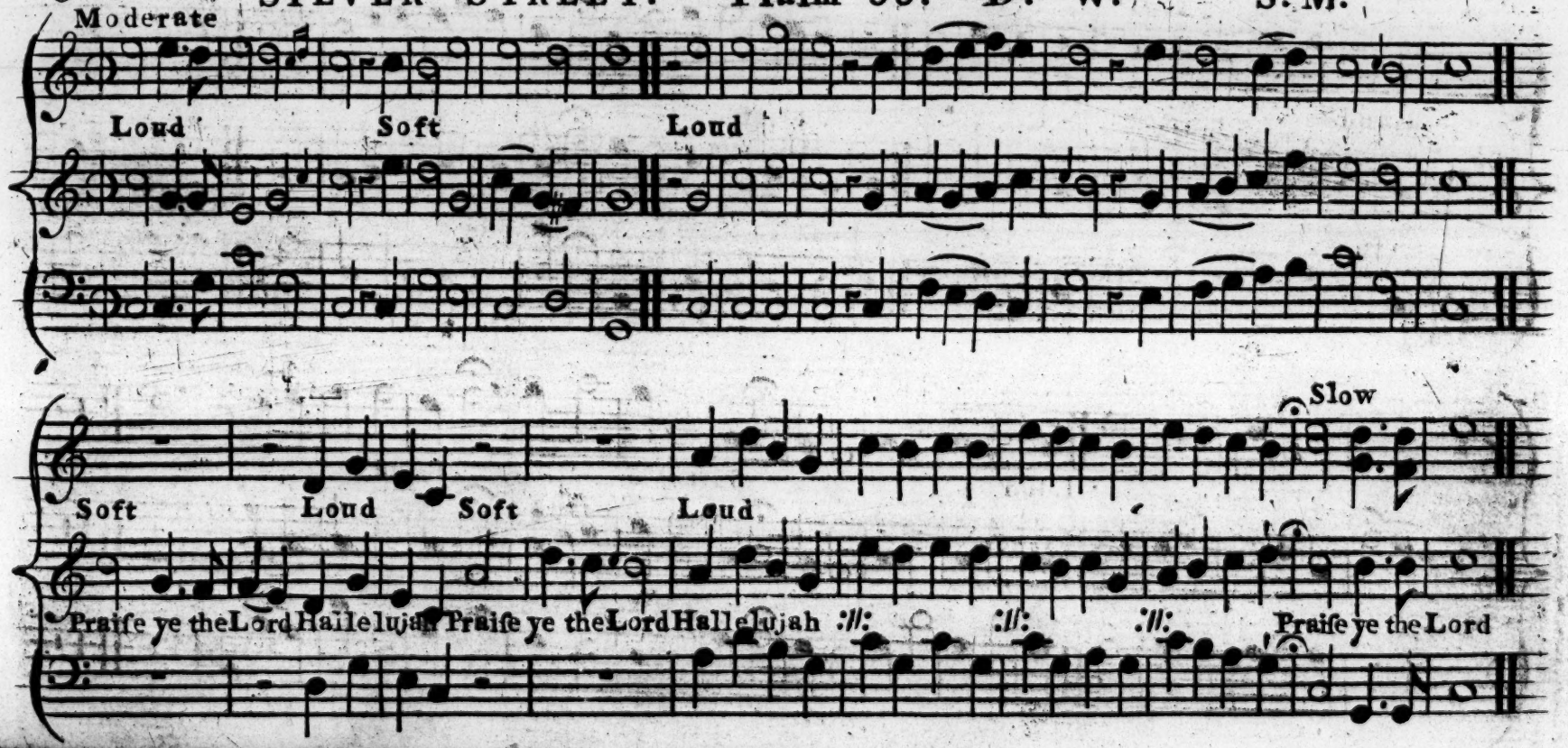


G

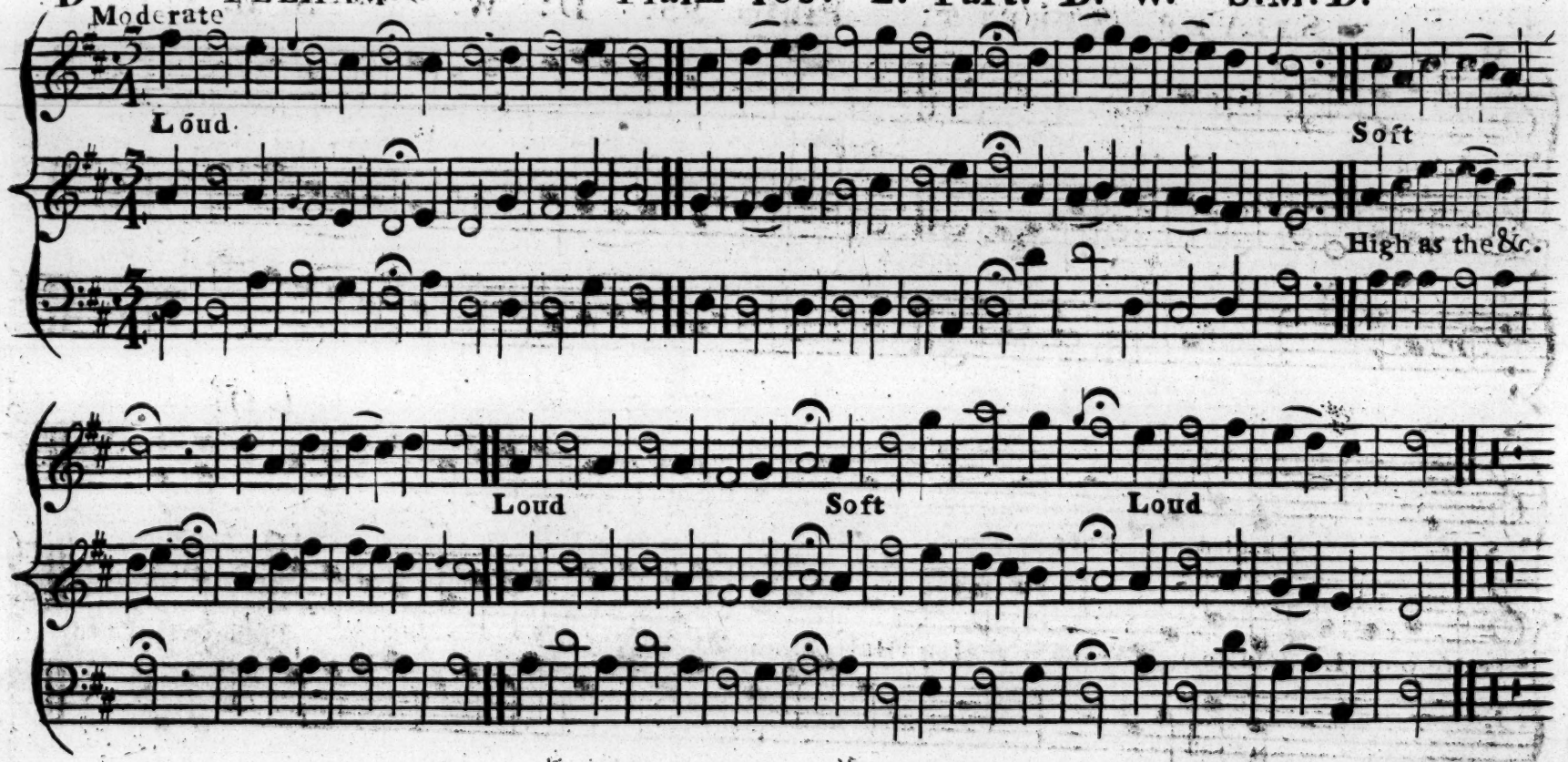
St THOMAS's. Psalm 23d Dr W. S.M.



C SILVER STREET. Psalm 95. Dr. W. *S. M.

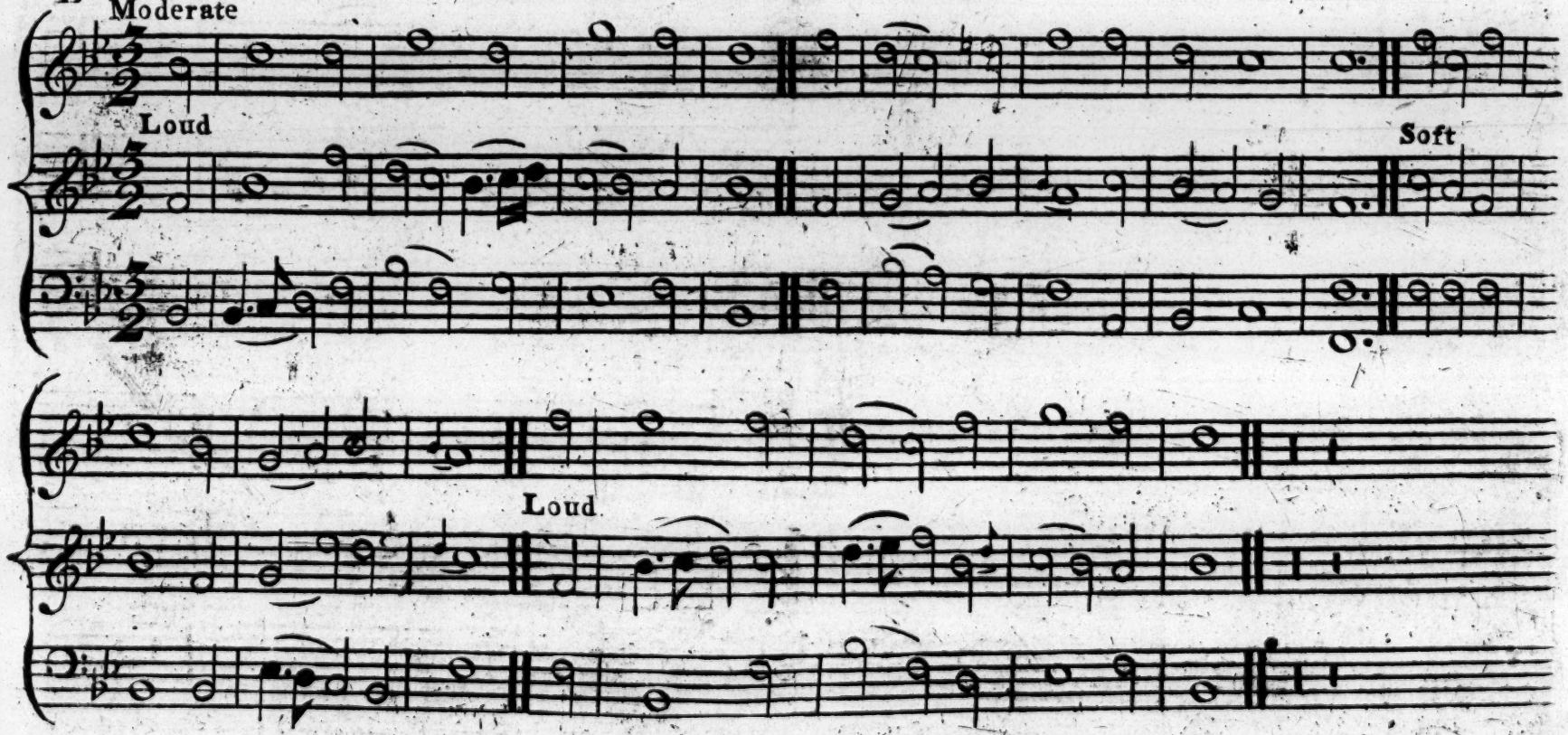


D PELHAM. Psalm 103. 2d Part. Dr W. S.M.D.

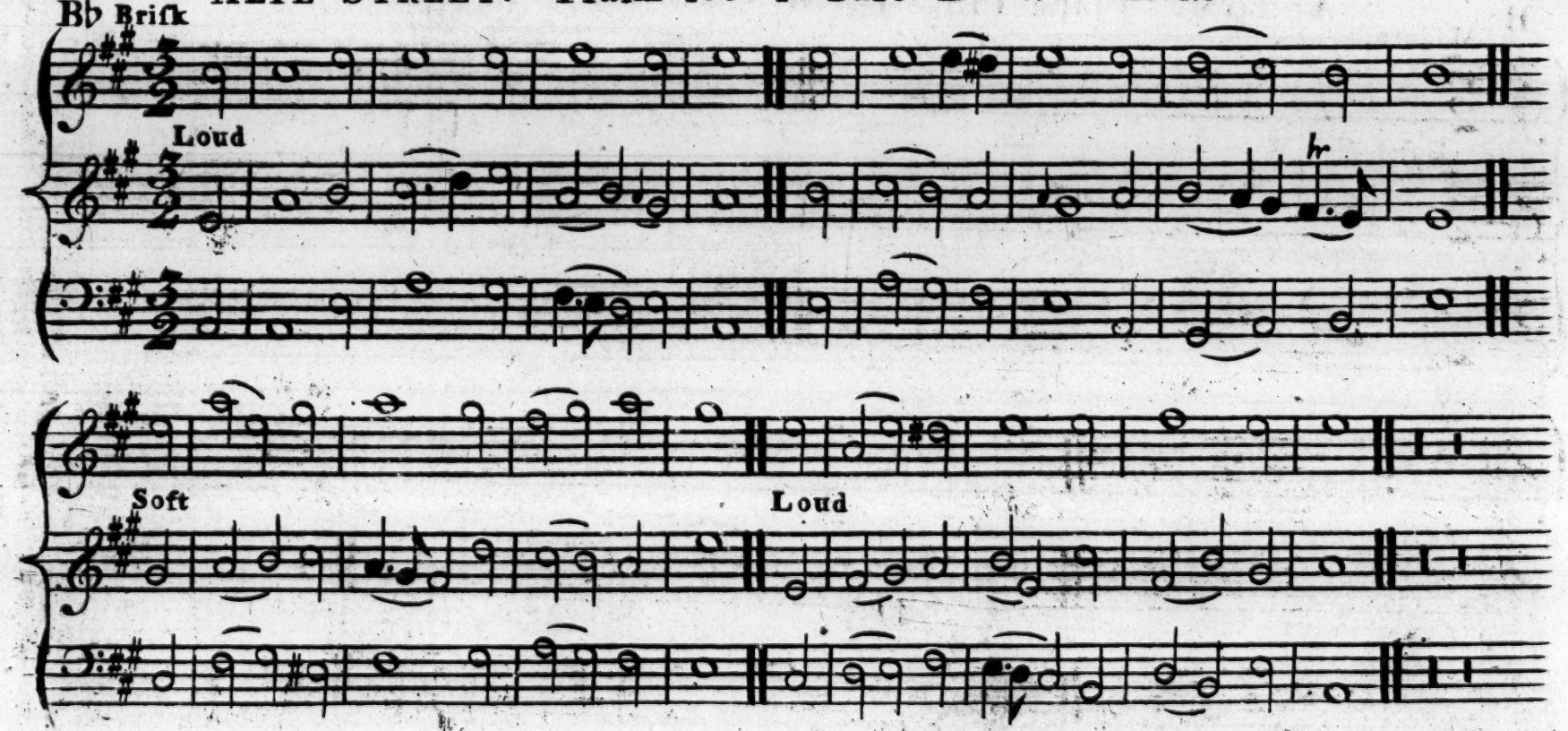


B

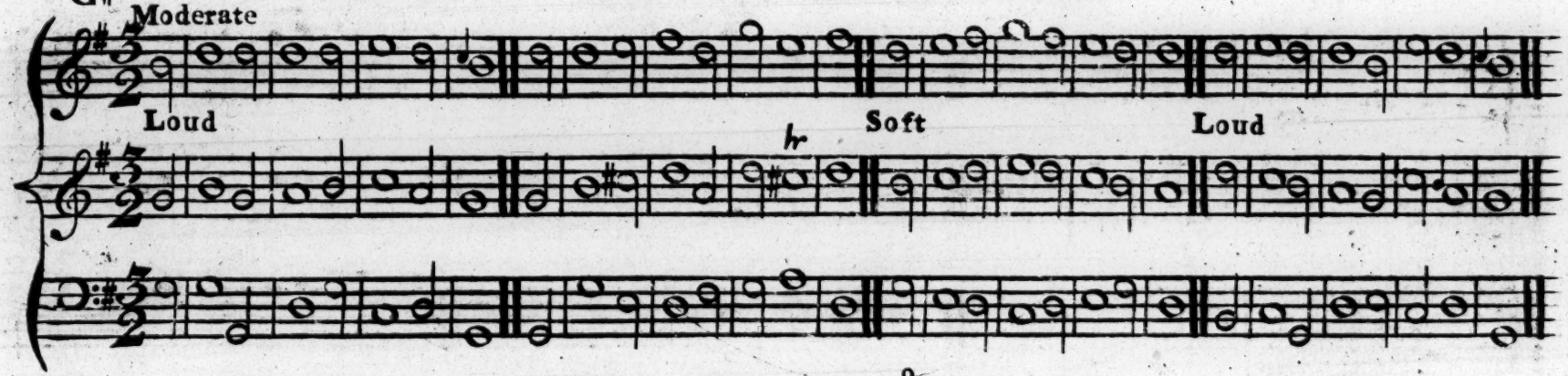
ACTON. Psalm 146. Dr W. *L.M.



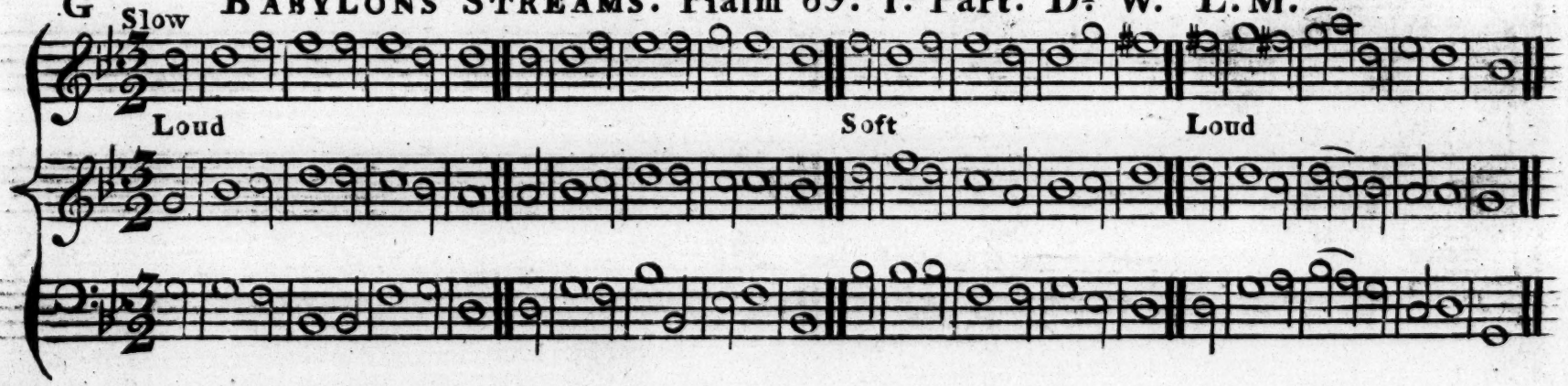
ALIE STREET. Psalm 135. 1st Part. Dr W. L.M.



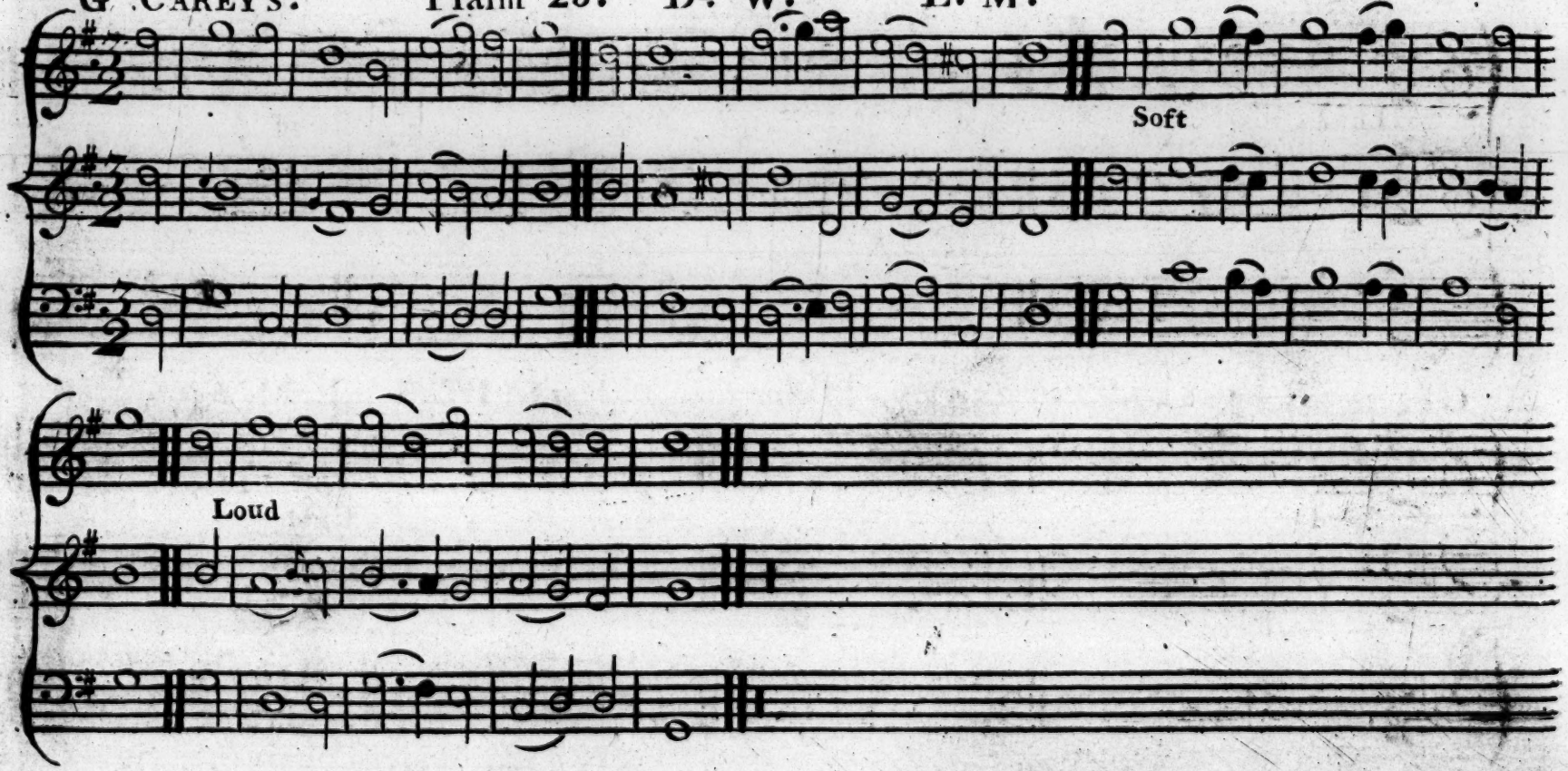
G♯ **ANGEL'S SONG. Psalm 36. Dr. W. L.M.**



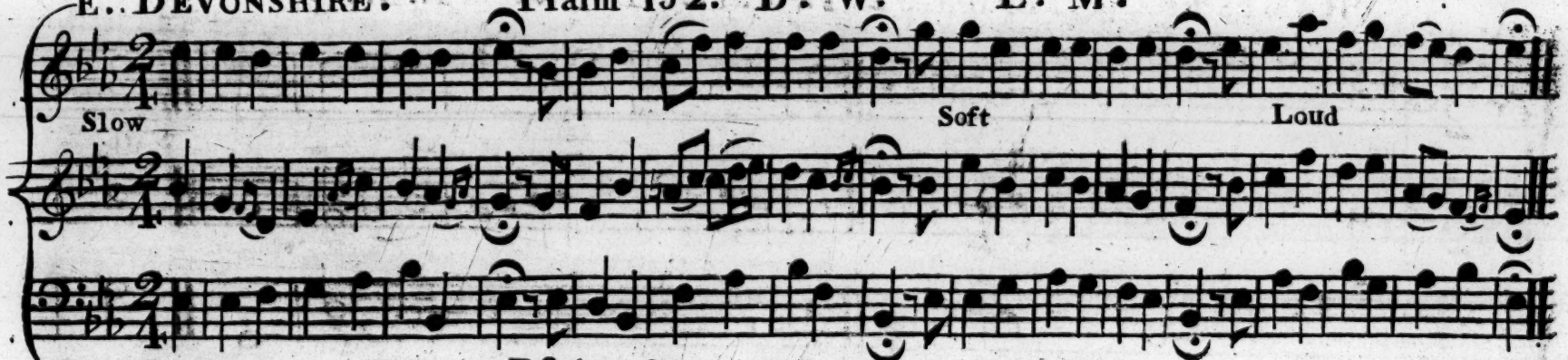
G **BABYLON'S STREAMS. Psalm 69. 1st. Part. Dr. W. L.M.**



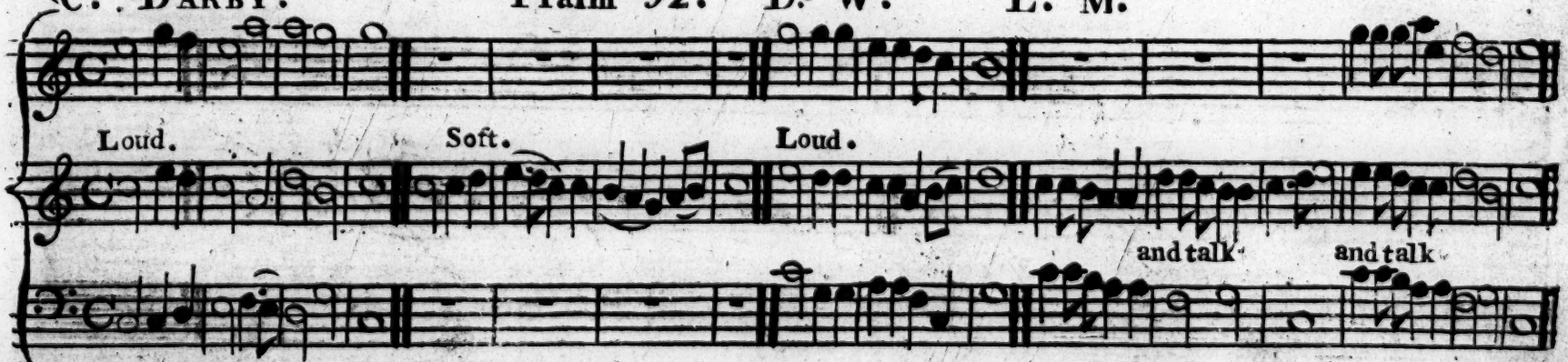
G. CAREY's. Psalm 23. Dr. W. L. M.



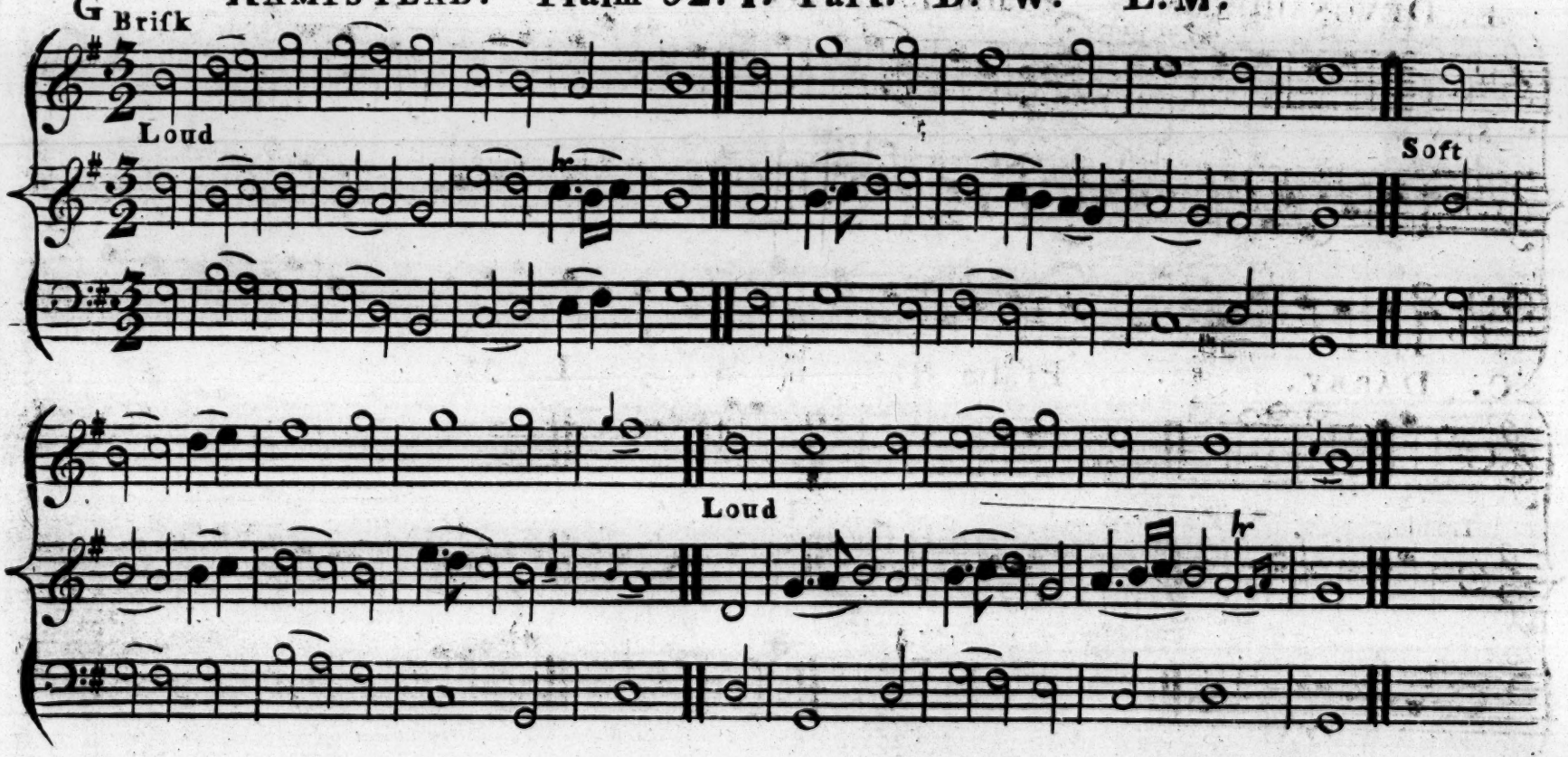
E. DEVONSHIRE. Psalm 132. Dr. W. L. M.



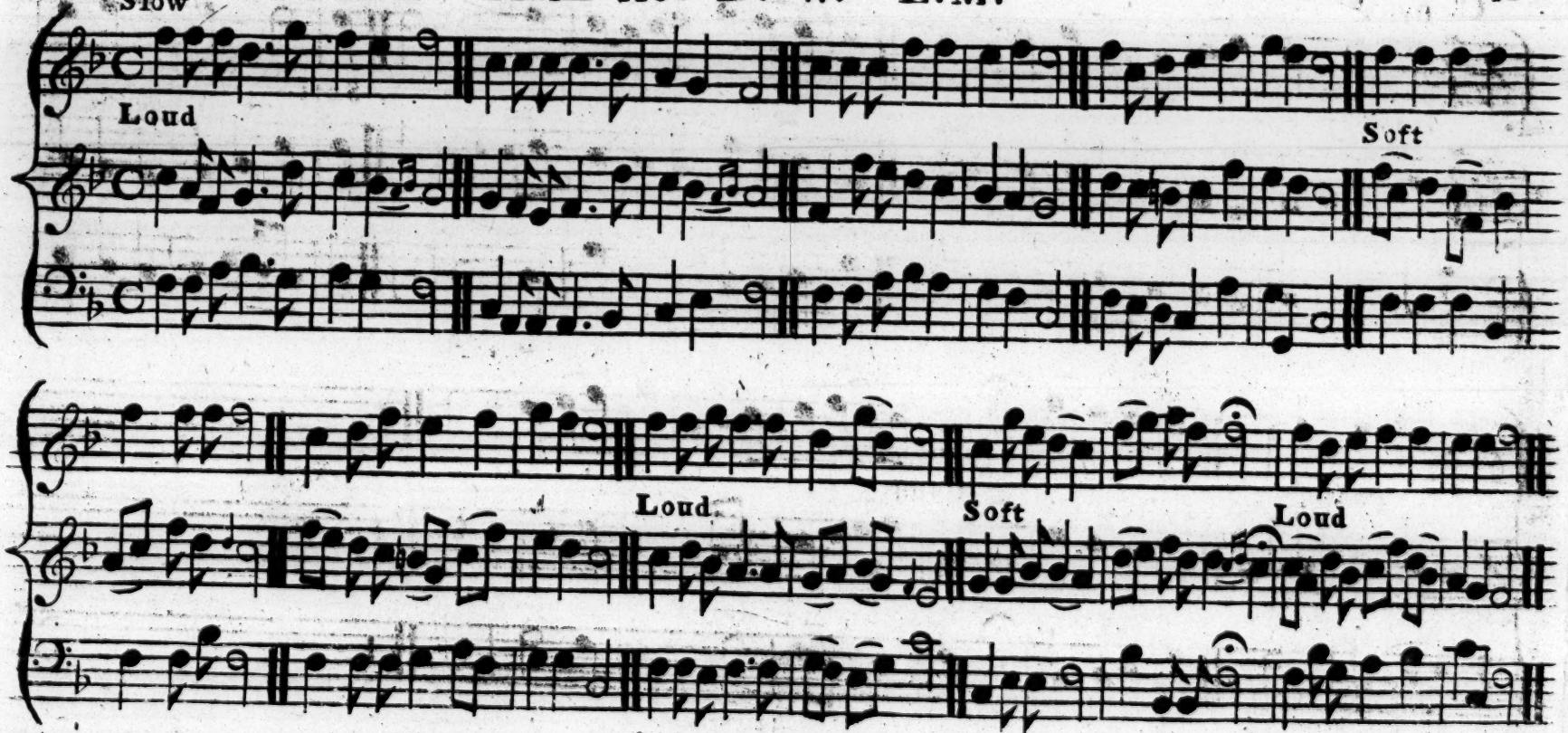
C. DARBY. Psalm 92. Dr W. L. M.



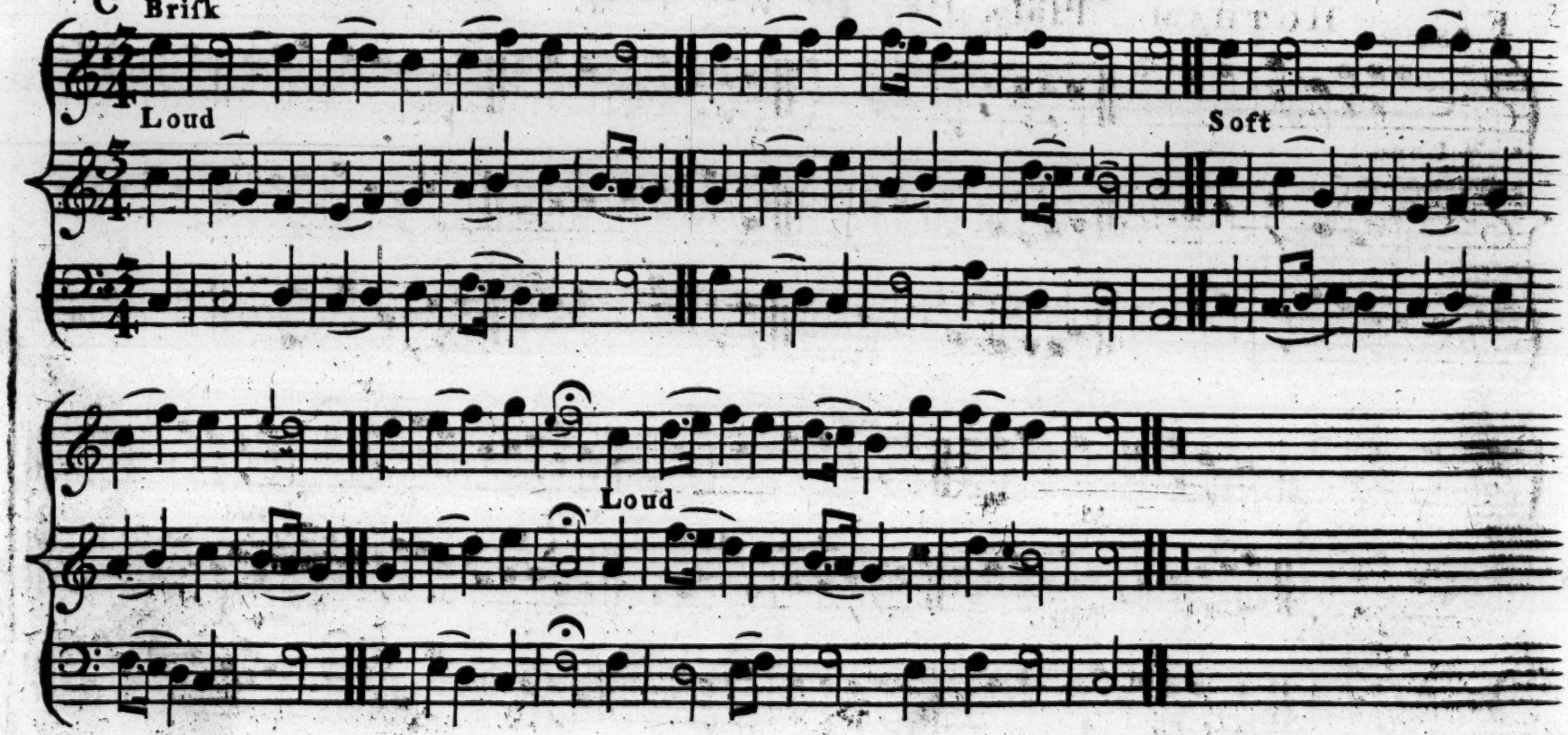
HAMPSTEAD. Pſalm 92. 1ſt. Part. Dr. W. *L.M.



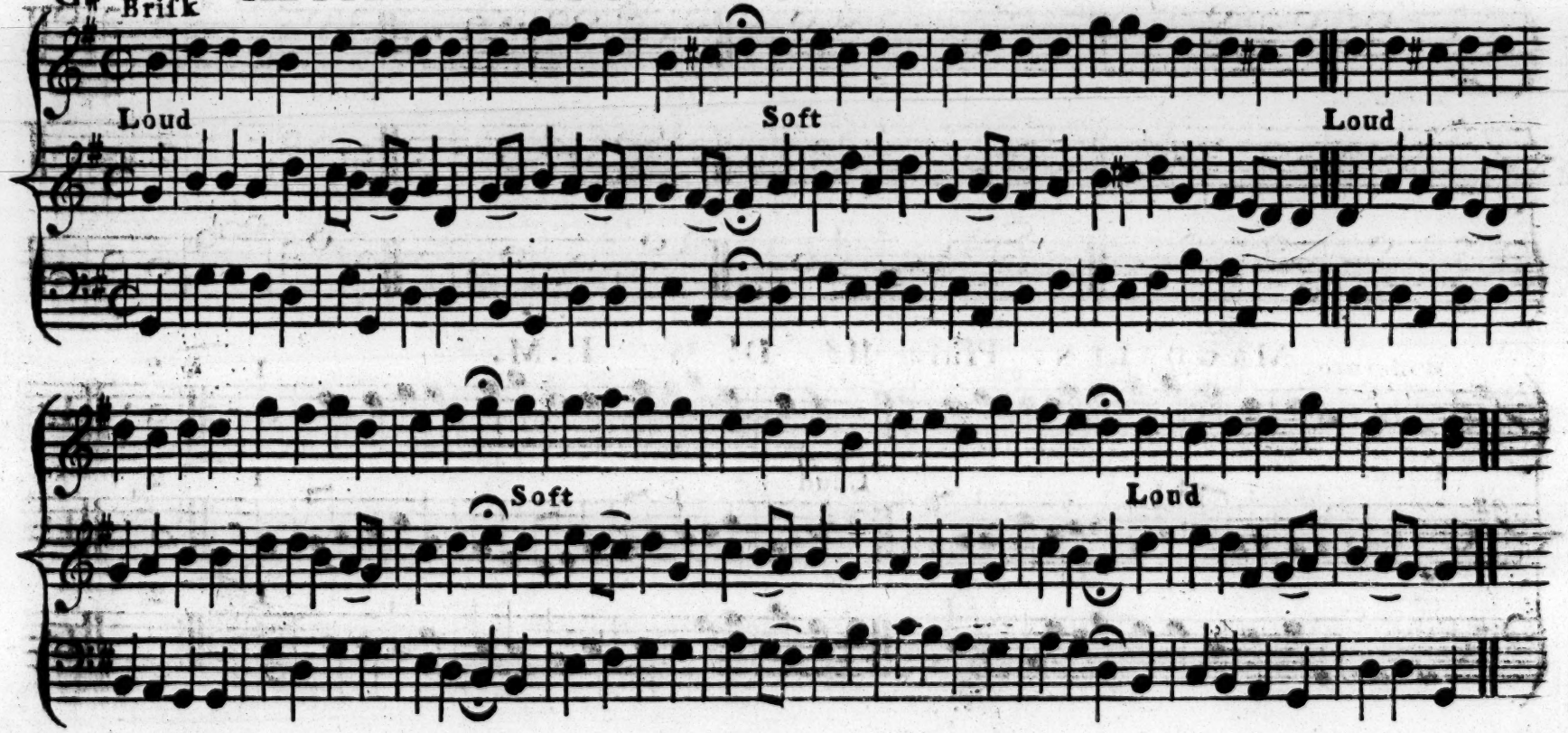
F Slow HOTHAM. Psalm 118. Dr W. L.M.



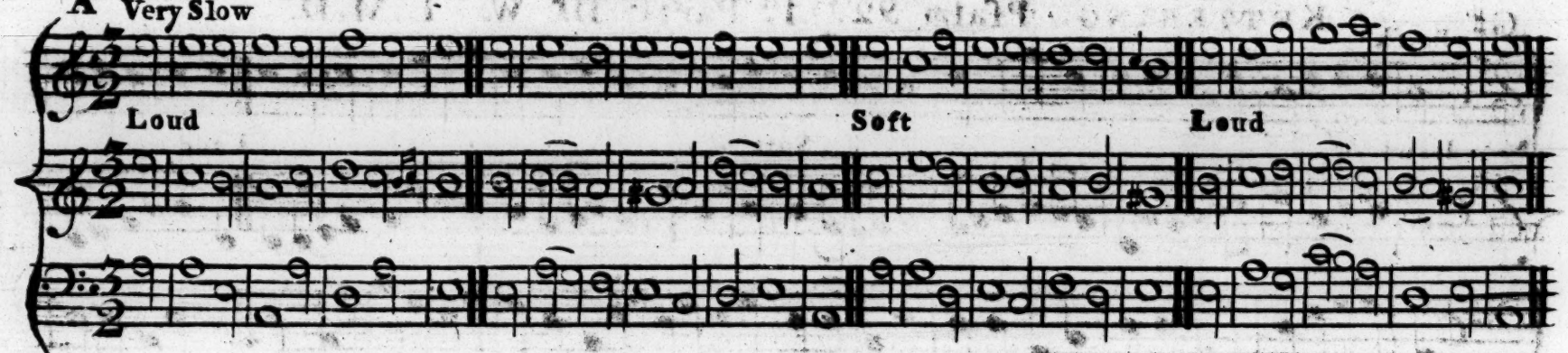
ISLINGTON. Psalm 117. Dr W. L.M.



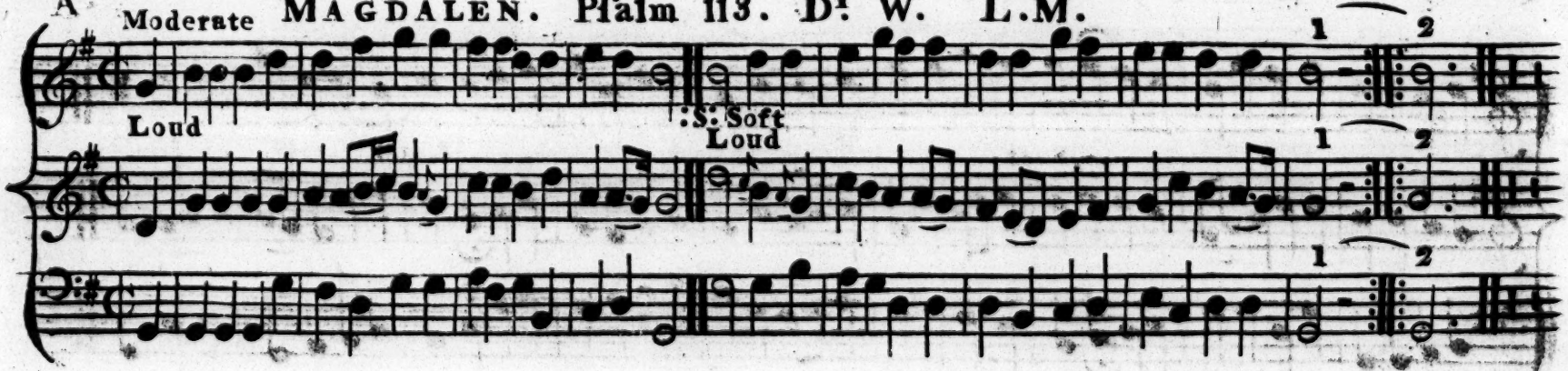
G♯ Brisk **KETTERING. Psalm 92d 1st Part. Dr W. L.M.D.**



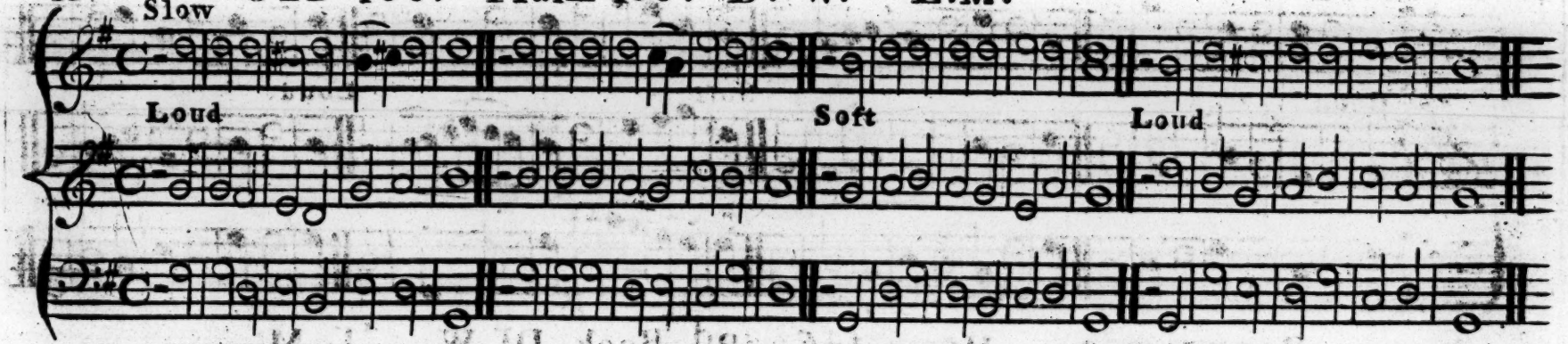
KINGSLAND. Psalm 89. 6th Part. Dr. W. *L.M.



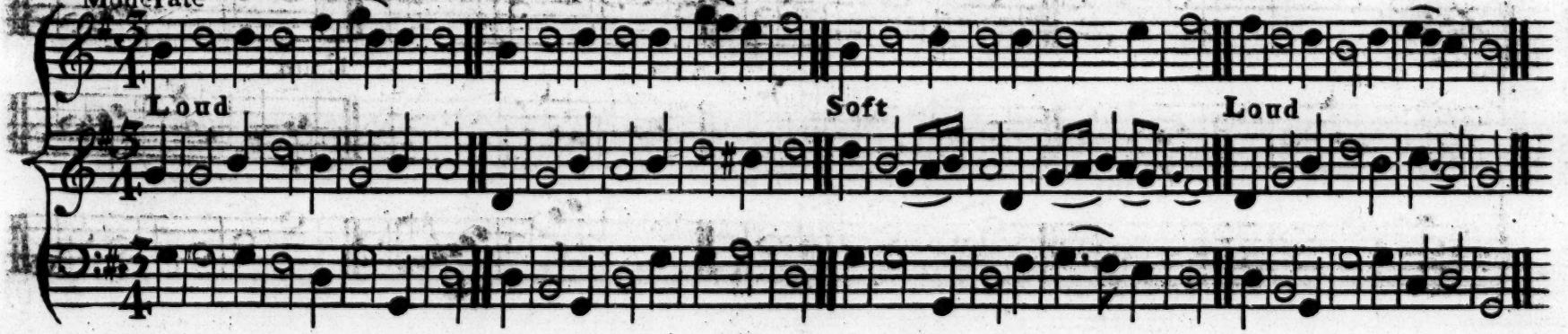
MAGDALEN. Psalm 113. Dr. W. L.M.



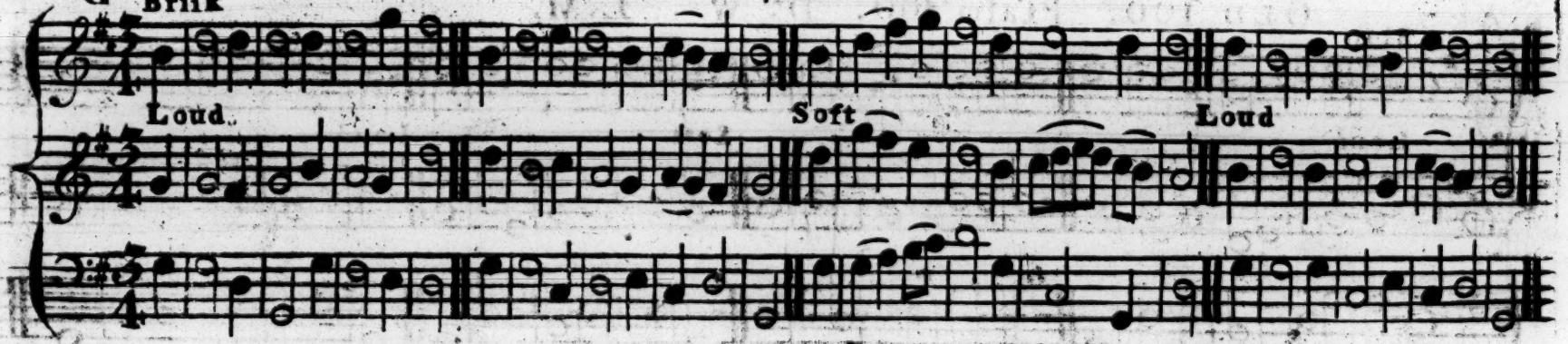
A♯ Slow **OLD 100. Psalm 100. Dr. W. L.M.**



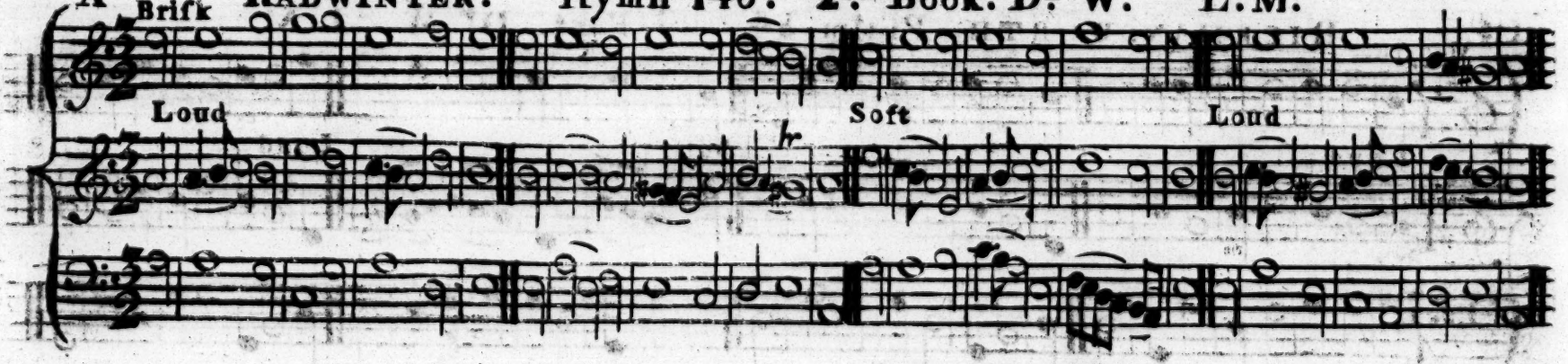
G♯ Moderate **RICKMANSWORTH. Psalm 84. 2d Part. Dr W. L.M.**



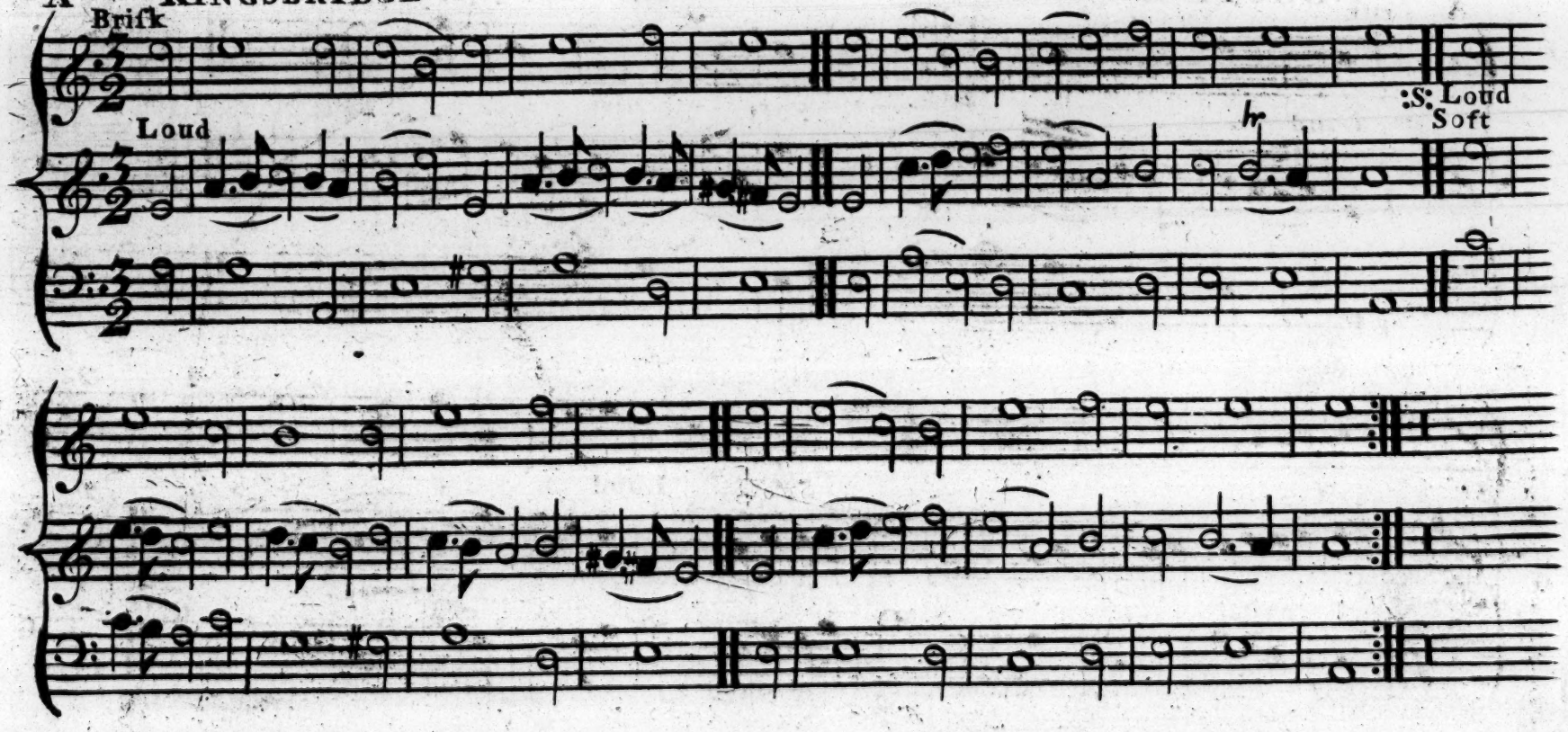
G Brisk **ROCHFORD.** Psalm 144. Dr W. L.M.



A Brisk **RADWINTER.** Hymn 146. 2d Book. Dr W. *L.M.

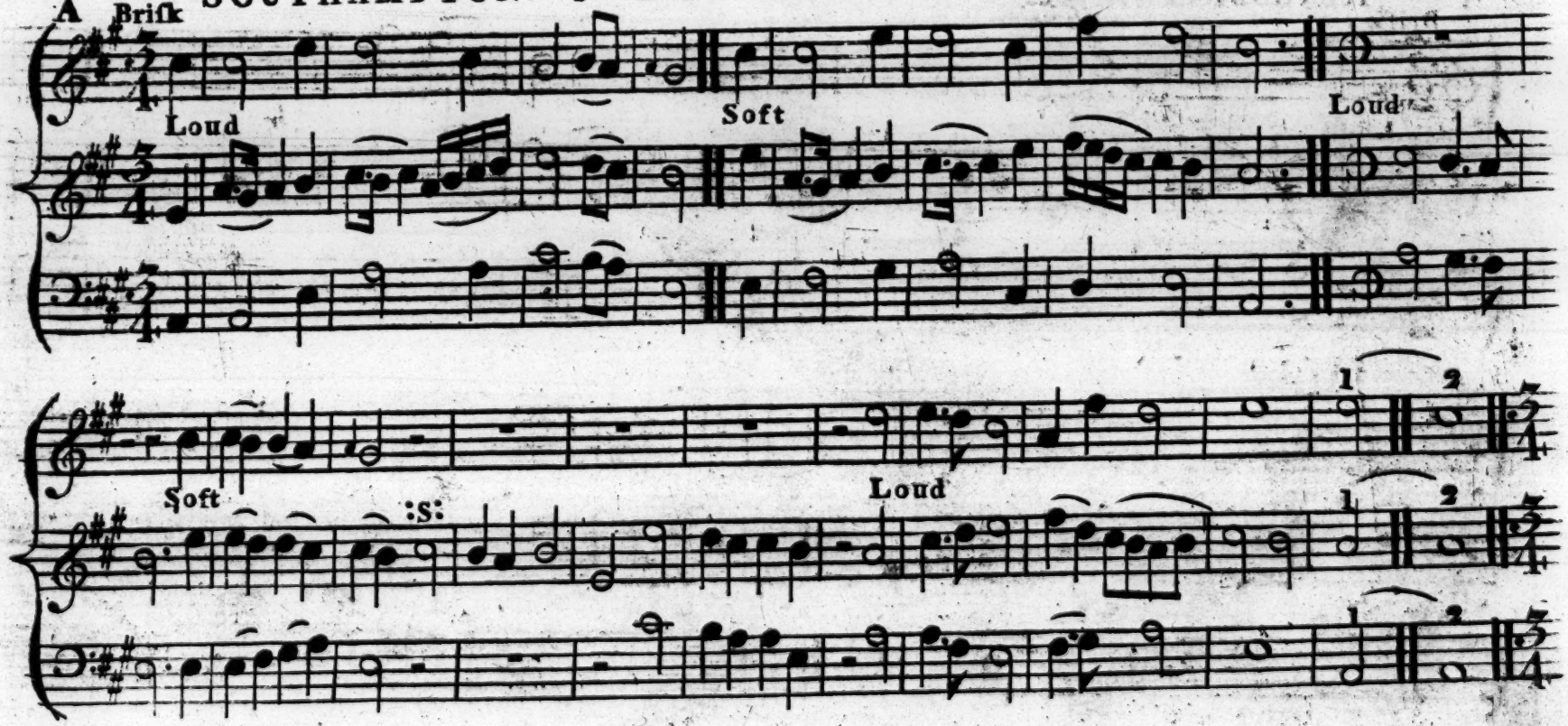


A KINGSBRIDGE. Pſalm 24. Dr W. L.M.

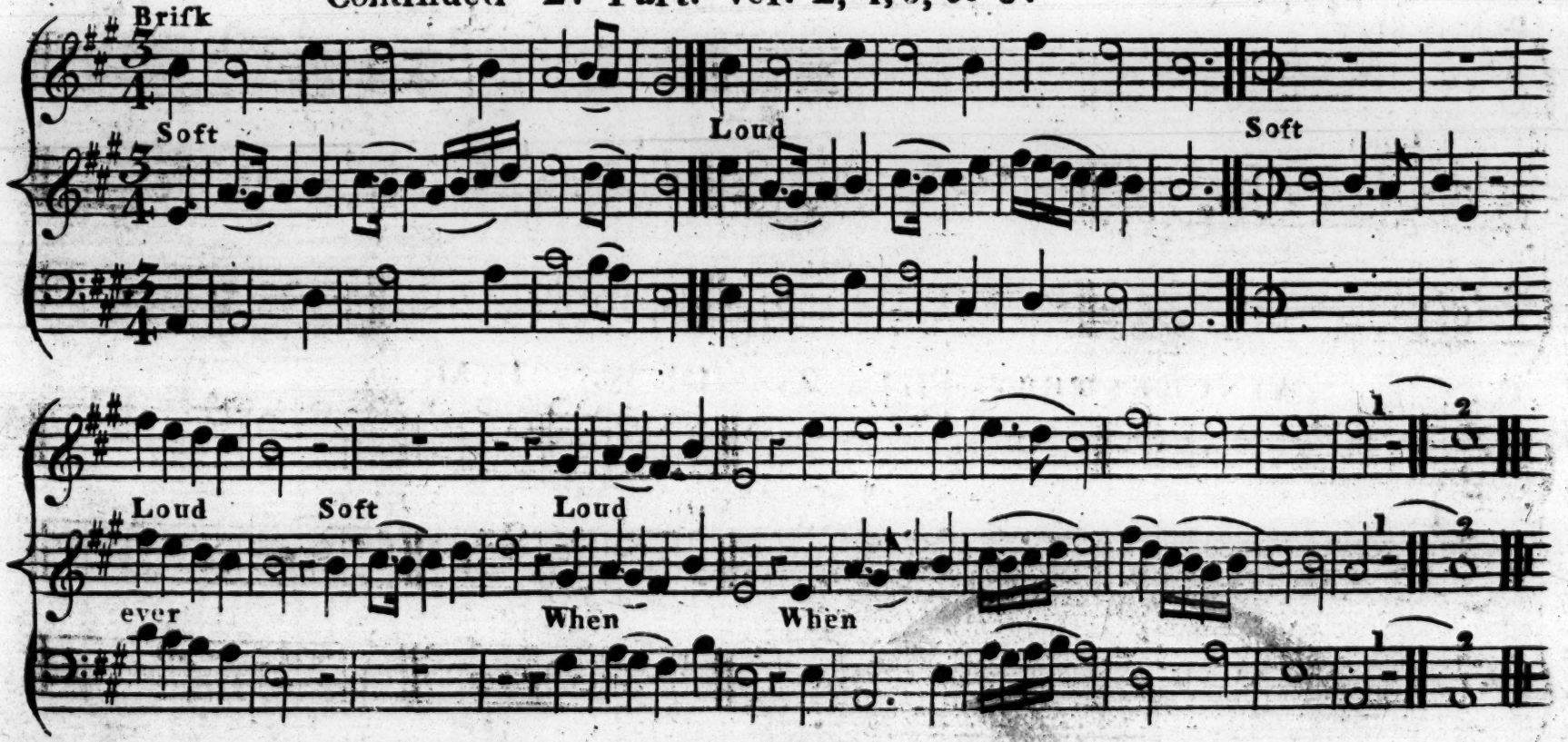


A

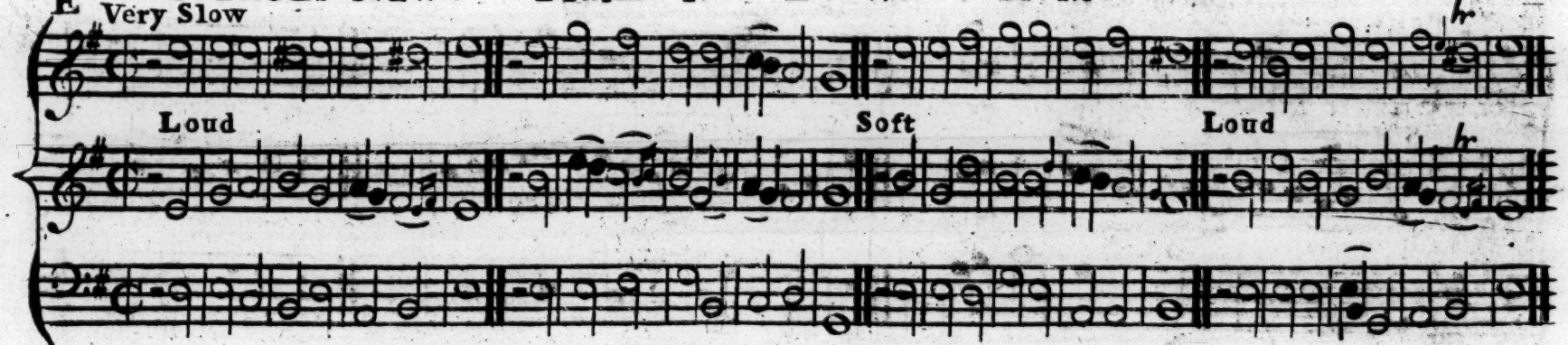
SOUTHAMPTON. 1st Part. Psalm 136. Ver. 1,3,5,& 7. Dr W. *L.M.



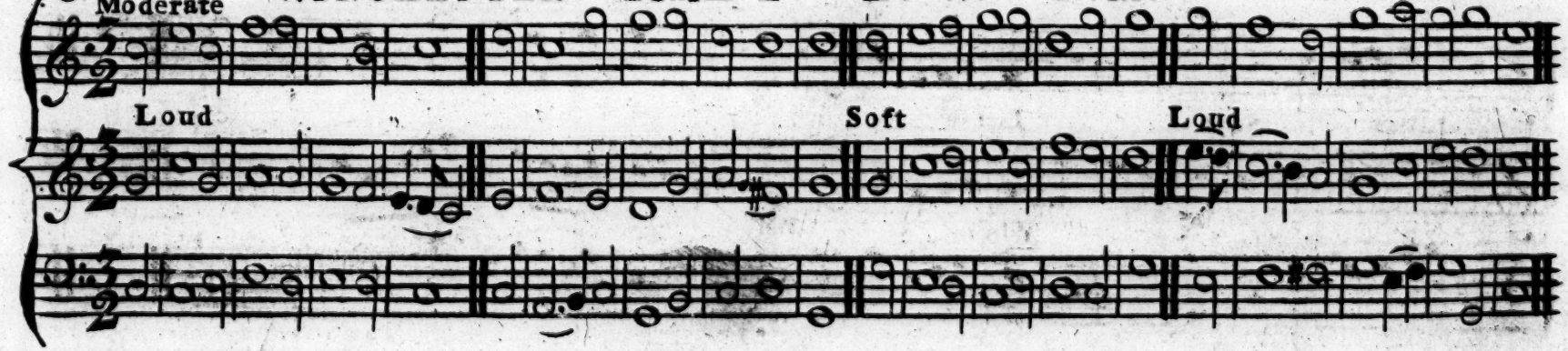
Continued 2d Part. Ver. 2, 4, 6, & 8.



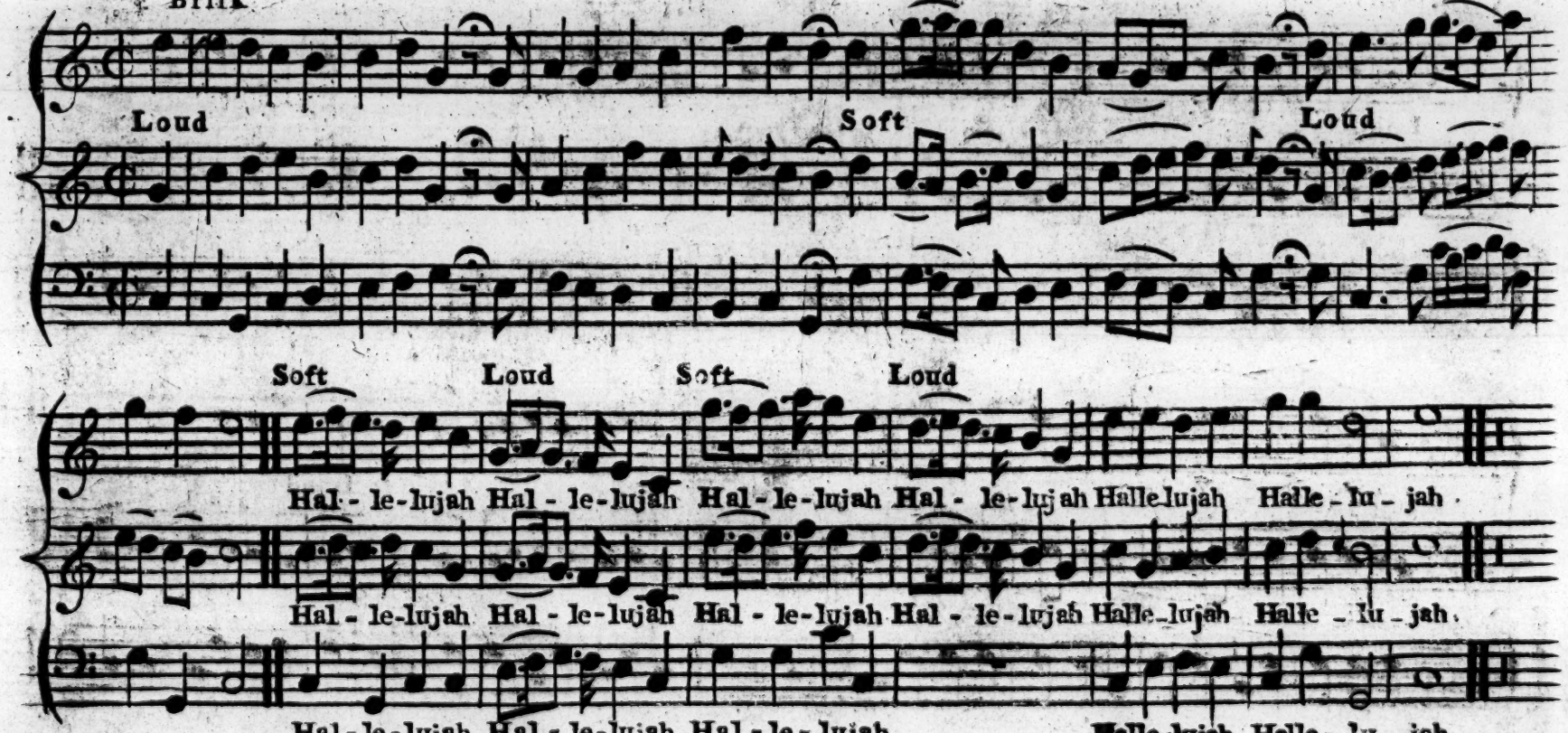
E St PAUL'S NEW. Psalm 17. Dr W. *L. M.



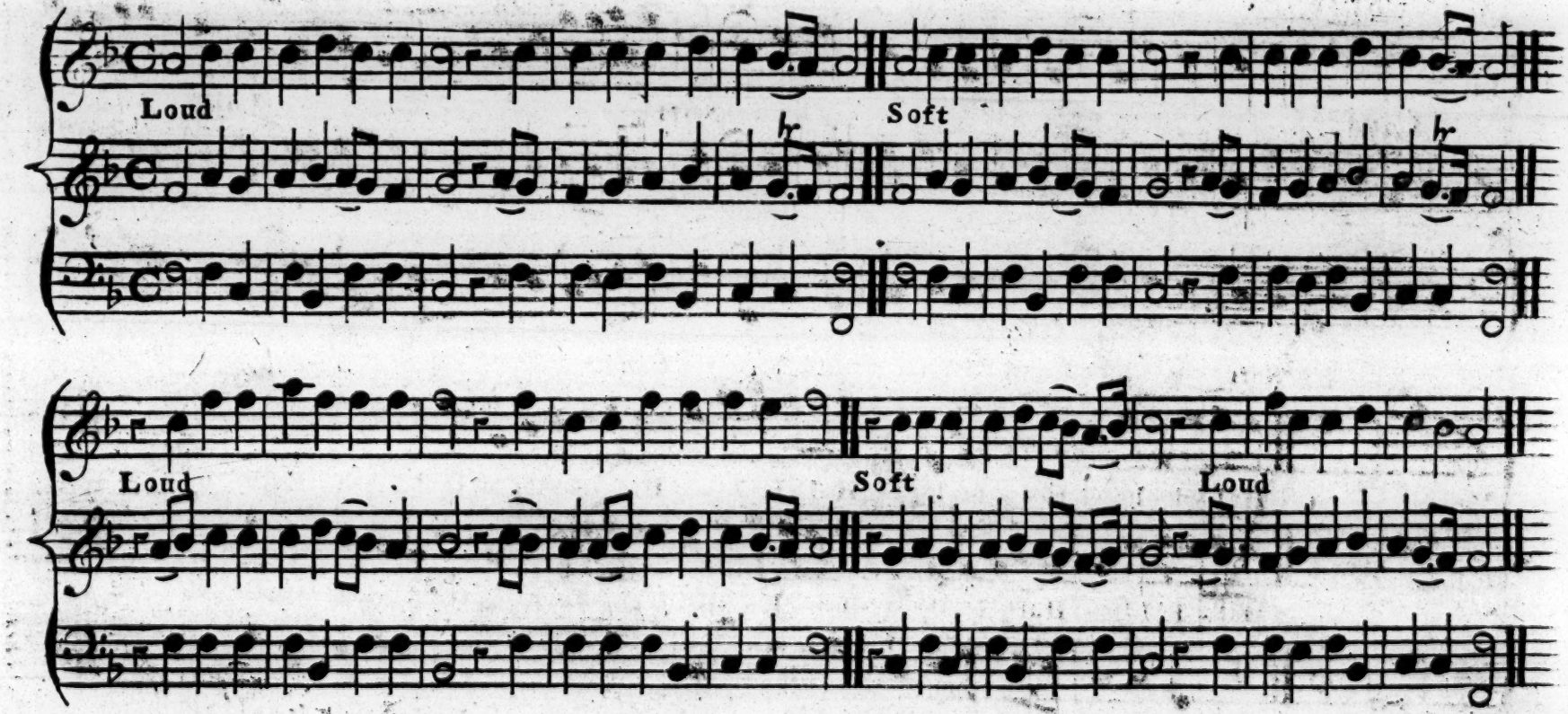
C WINCHESTER. Psalm 2. Dr W. L. M.



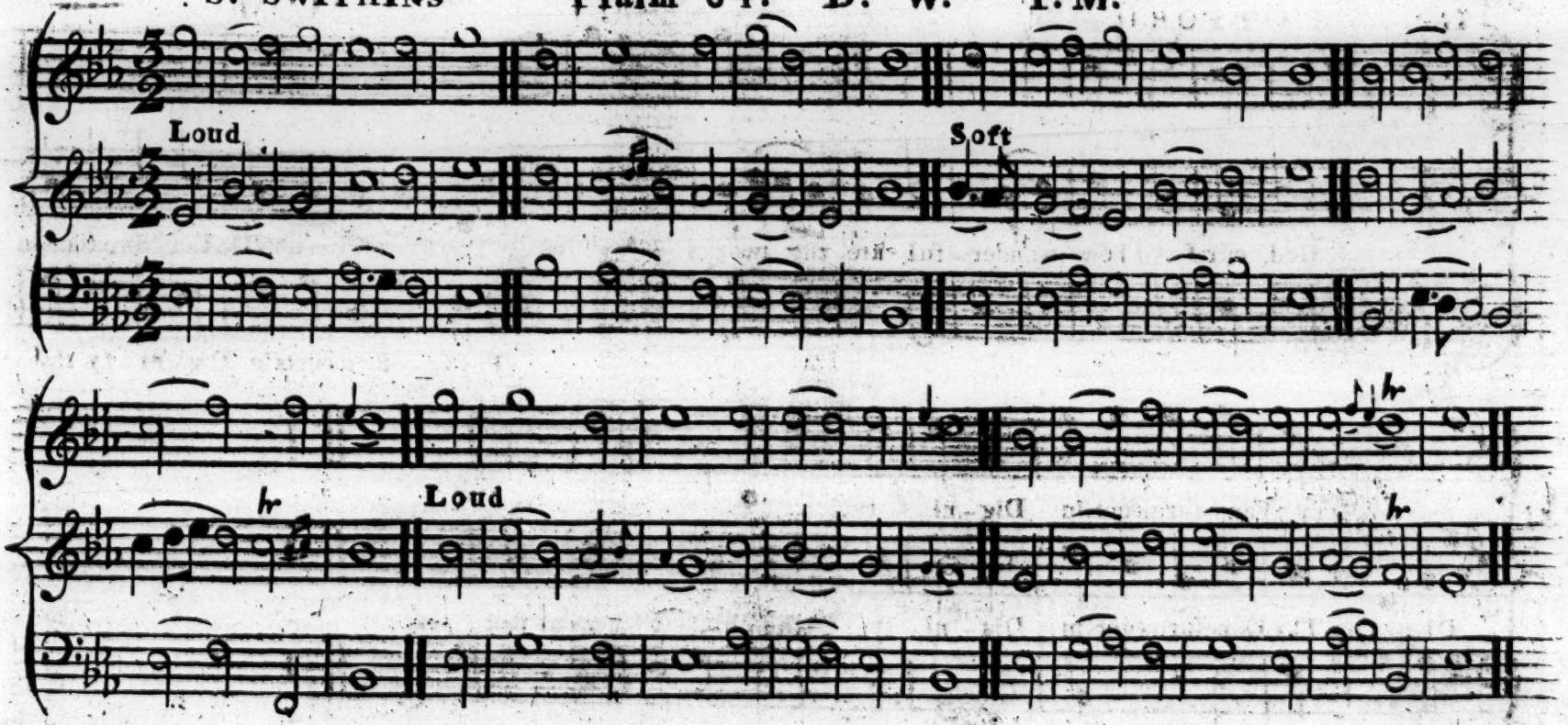
C♯ Brisk **WELLS's ROW. Psalm 95. D. W. *L.M.**



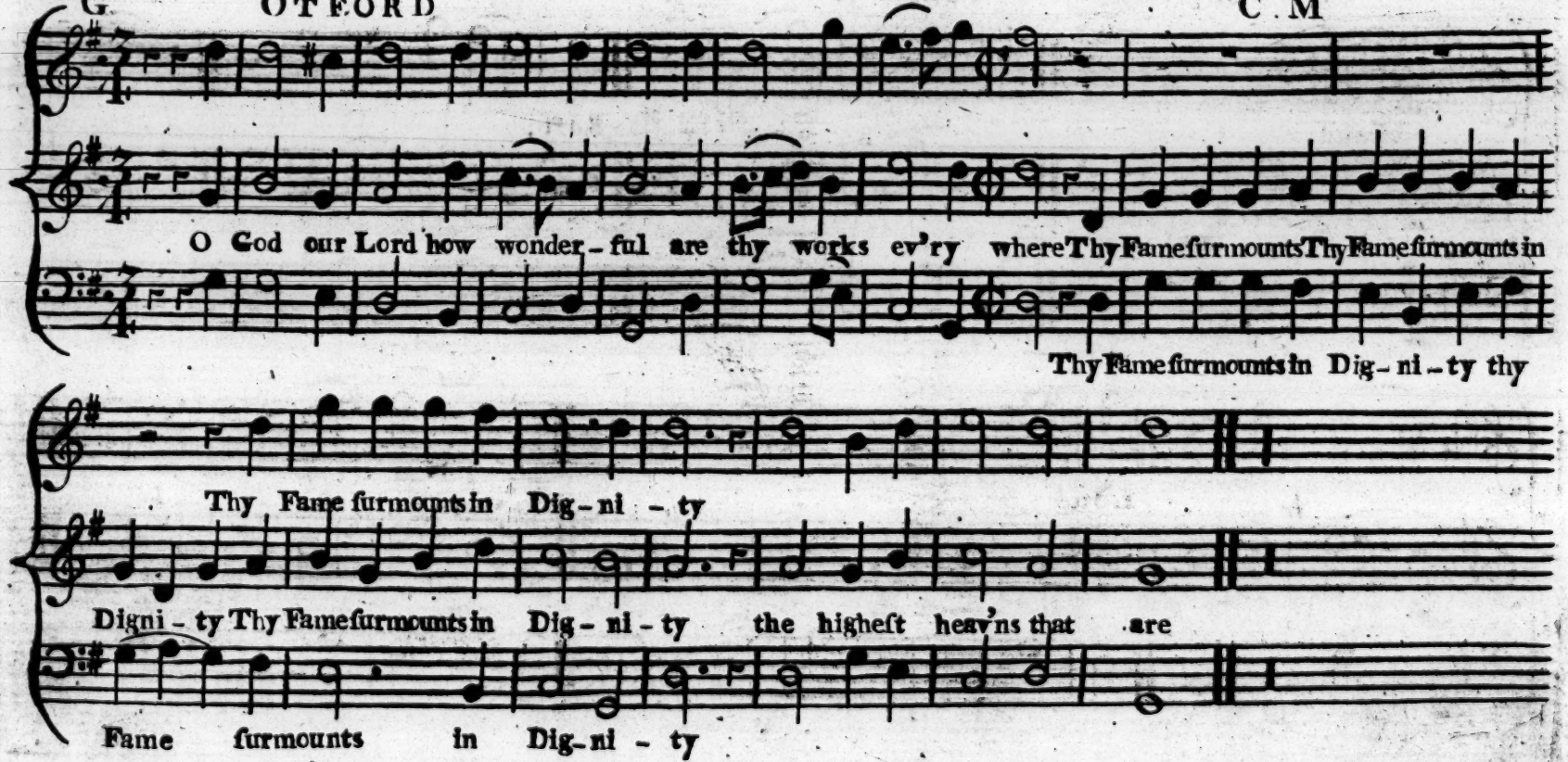
A Slow DRESDEN Psalm 22d Dr. W. L.M.



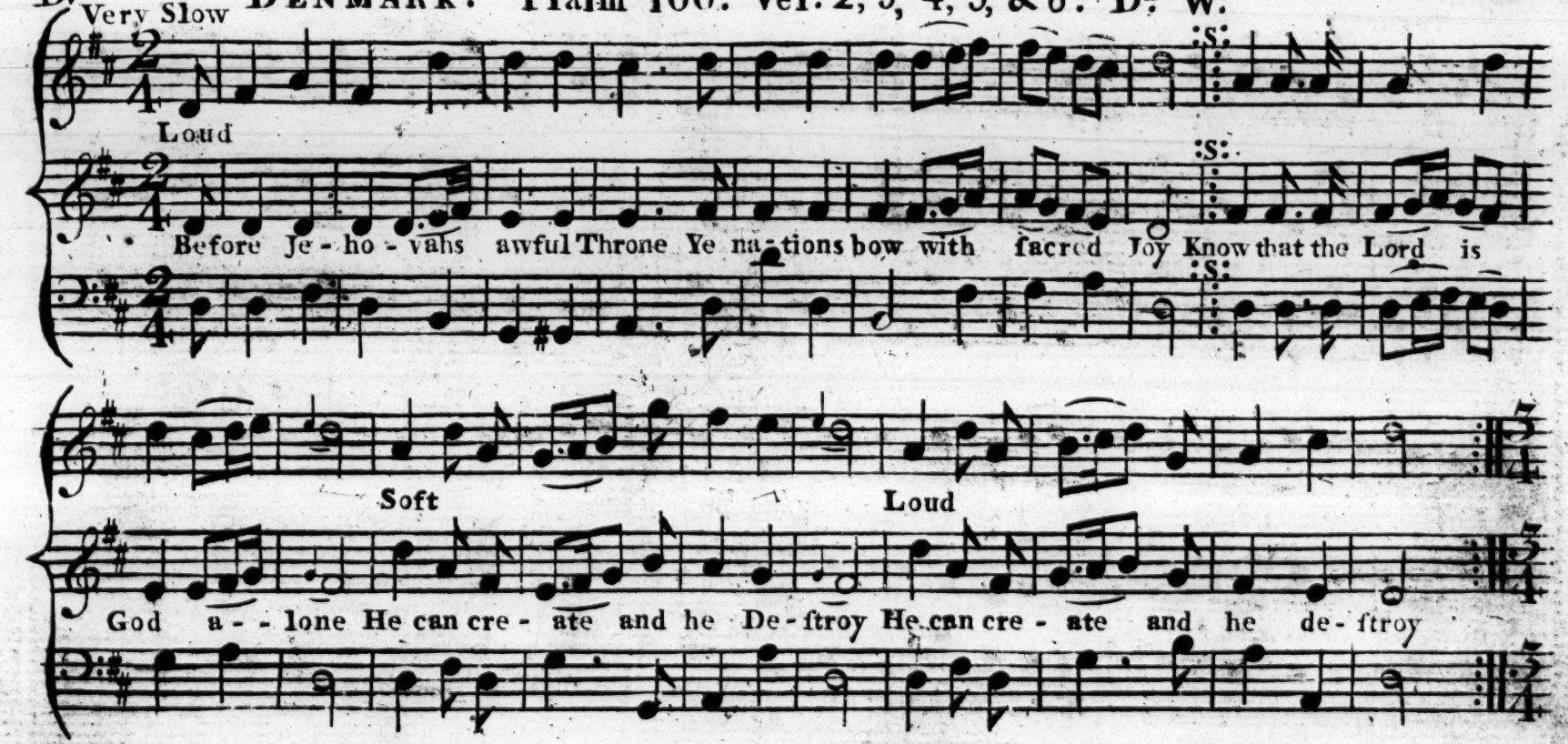
St SWITHINS Psalm 84. Dr W. P. M.

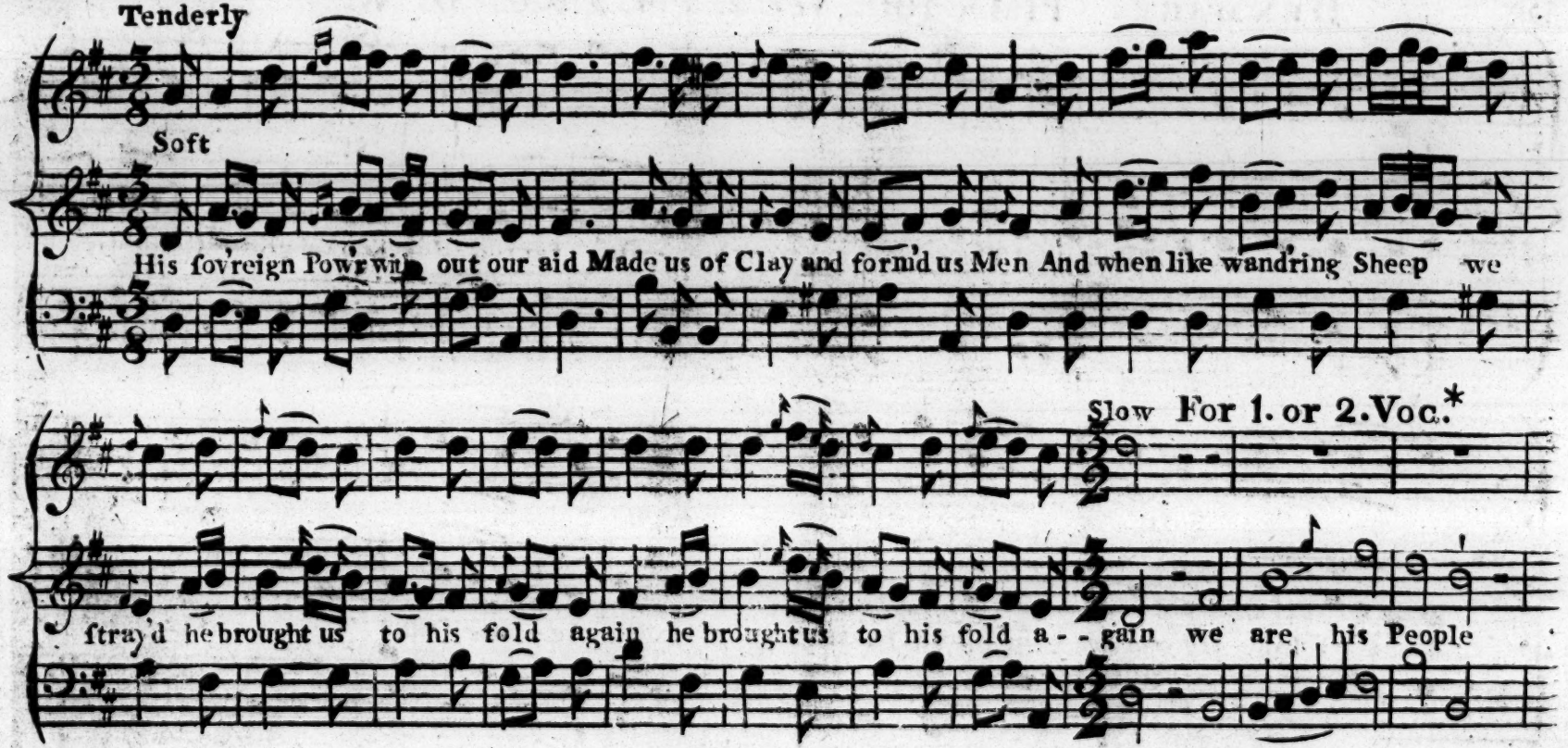


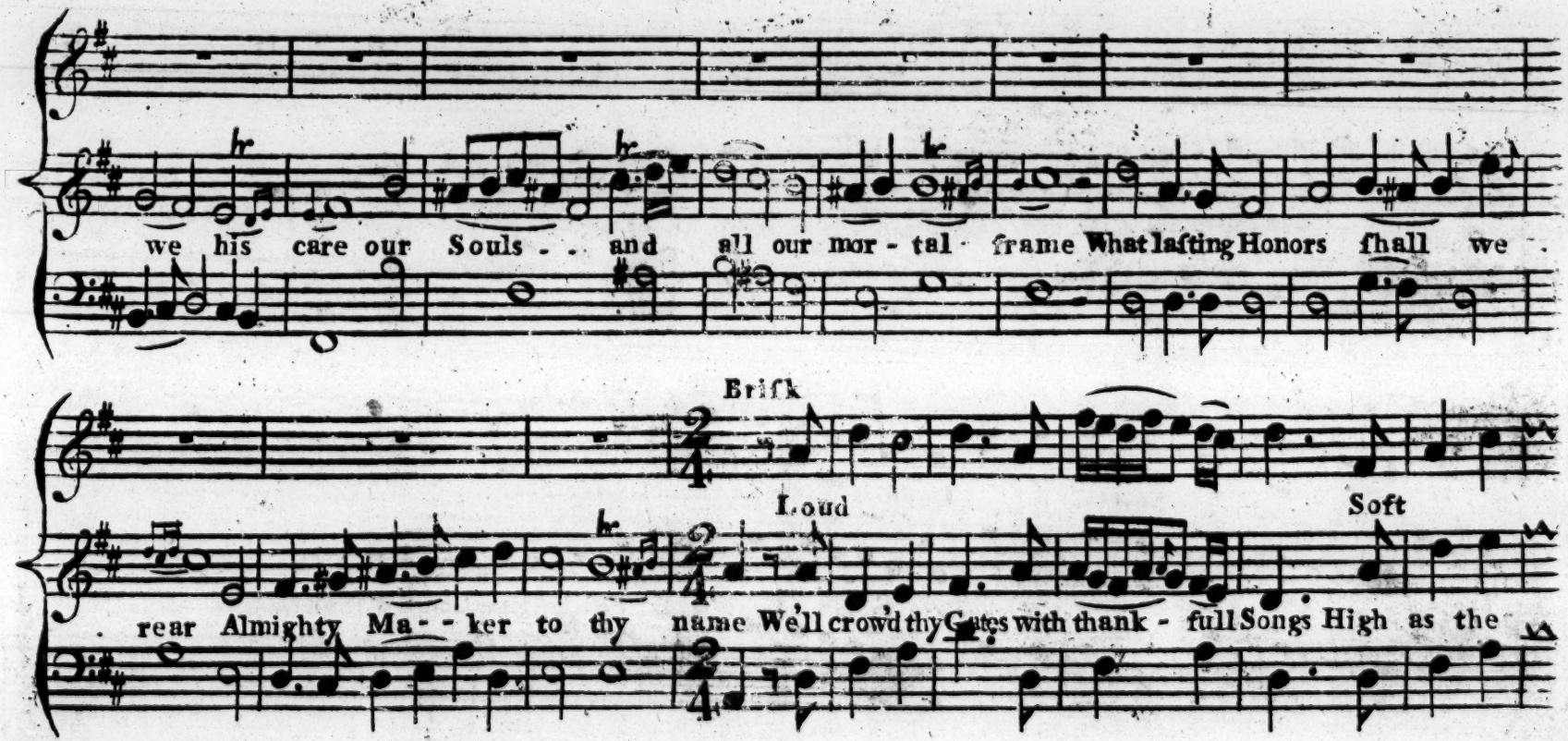
G. OTFORD C.M

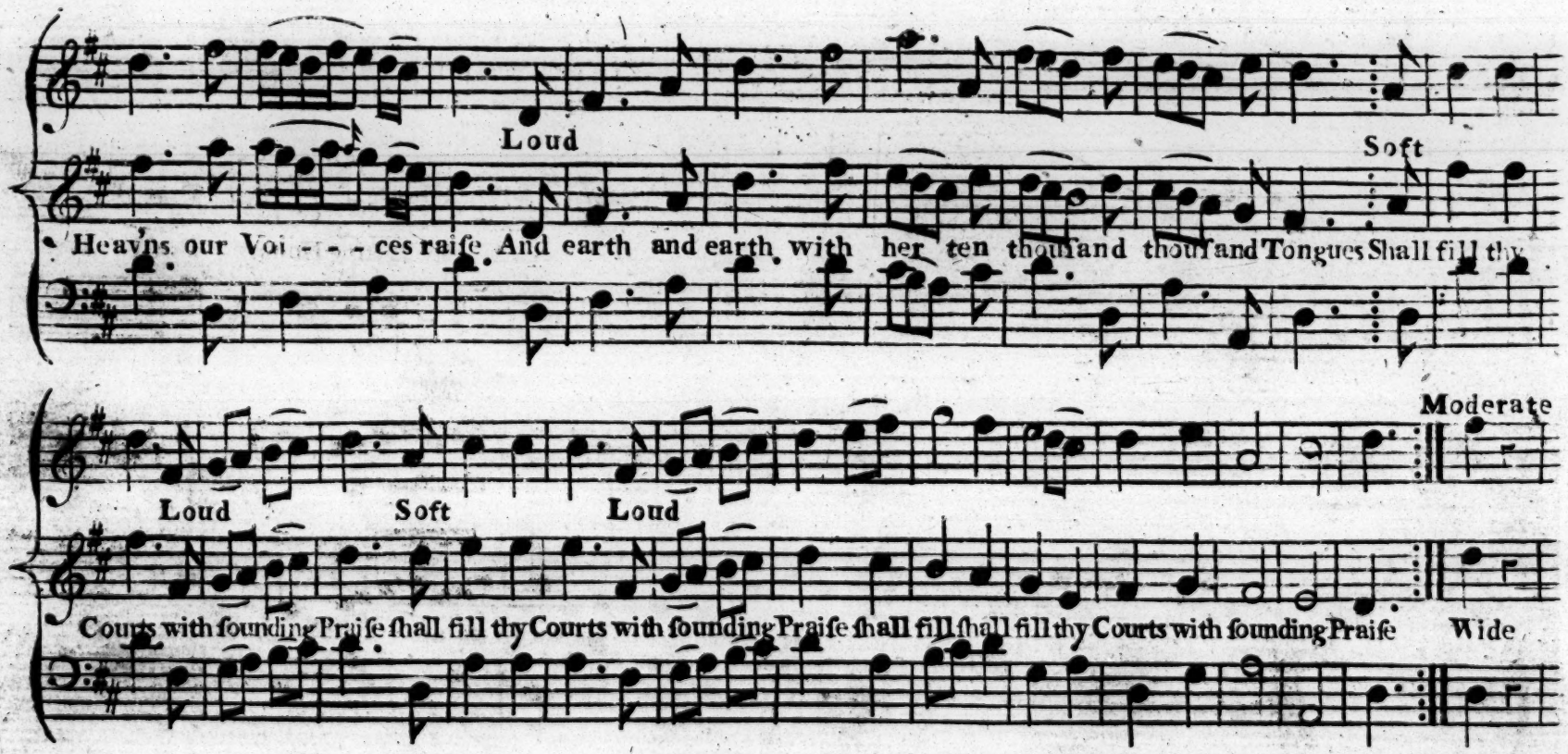

O God our Lord how wonder-ful are thy works ev'ry where Thy Fame furmounts Thy Fame furmounts in
Thy Fame furmounts in Dig-ni-ty thy
Thy Fame furmounts in Dig-ni-ty
Digni-ty Thy Fame furmounts in Dig-ni-ty the higheſt heav'ns that are
Fame furmounts in Dig-ni-ty

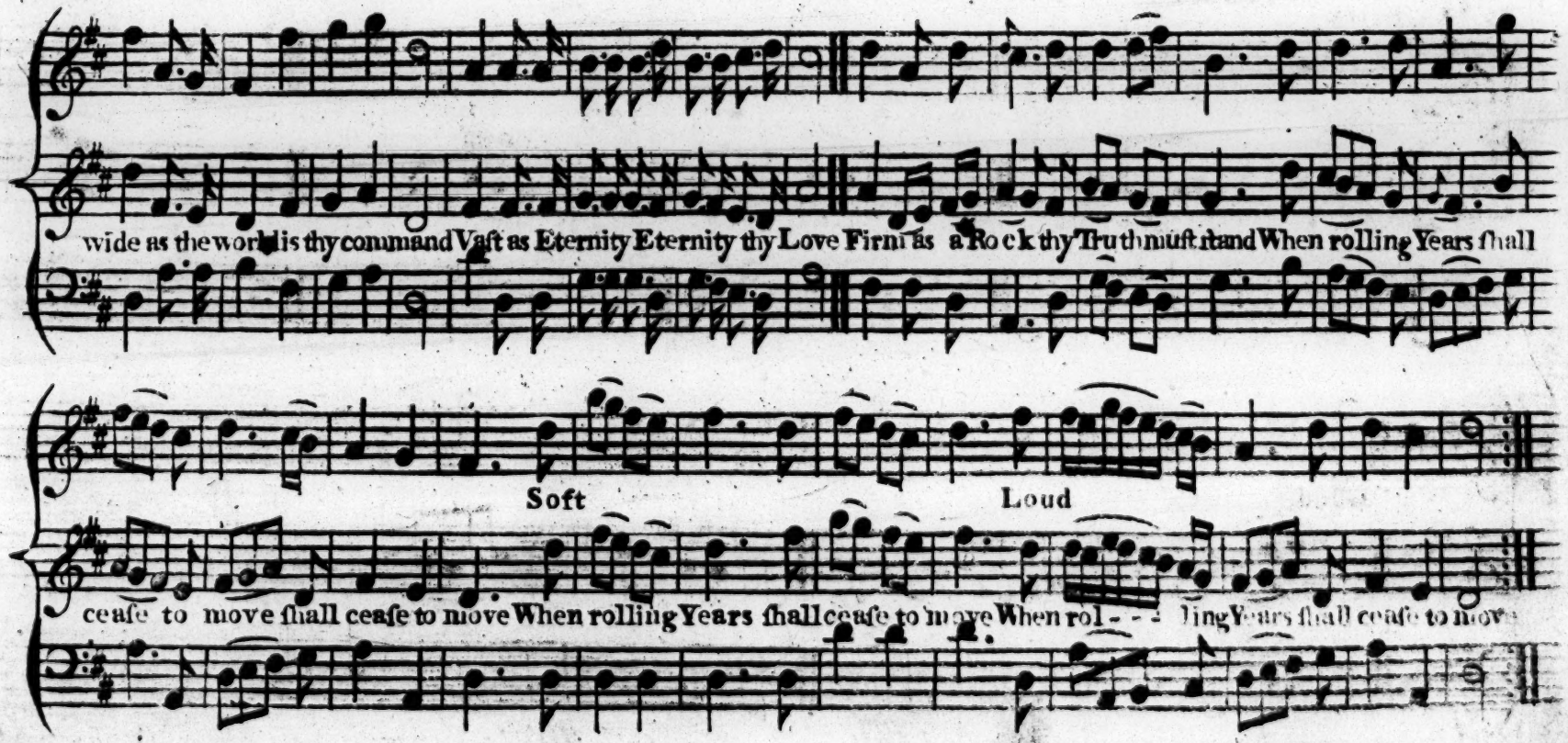
D♭ **DENMARK.** Psalm 100. Ver. 2, 3, 4, 5, & 6. Dr. W.




Tenderly
Soft
His sovreign Powr with out our aid Made us of Clay and form'd us Men And when like wandring Sheep we
Slow For 1. or 2. Voc.*
stray'd he brought us to his fold again he brought us to his fold a - - gain we are his People

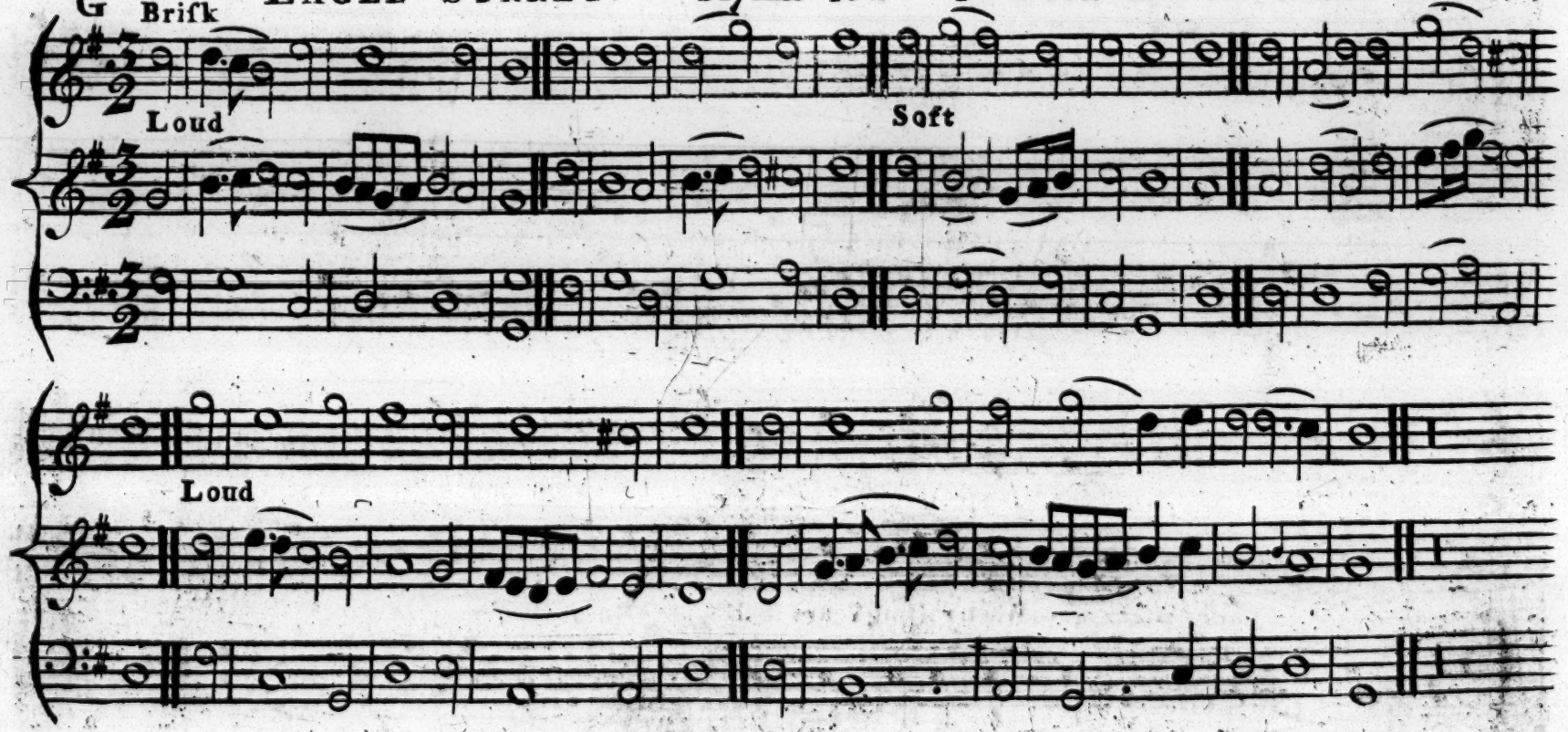

we his care our Souls . . and all our mor - tal frame What lasting Honors shall we .
Brisk
Loud
Soft
. rear Almighty Ma - - ker to thy name We'll crowd thy Gates with thank - full Songs High as the


Loud
Soft
Heavns our Voi - - - ces raiſe And earth and earth with her ten thouſand thouſand Tongues Shall fill thy
Moderate
Loud
Soft
Loud
Courts with ſounding Praiſe ſhall fill thy Courts with ſounding Praiſe ſhall fill ſhall fill thy Courts with ſounding Praiſe
Wide


wide as the world is thy command Vaſt as Eternity Eternity thy Love Firm as a Rock thy Truth muſt ſtand When rolling Years ſhall
Soft
Loud
ceaſe to move ſhall ceaſe to move When rolling Years ſhall ceaſe to move When rol - - - ling Years ſhall ceaſe to move

G

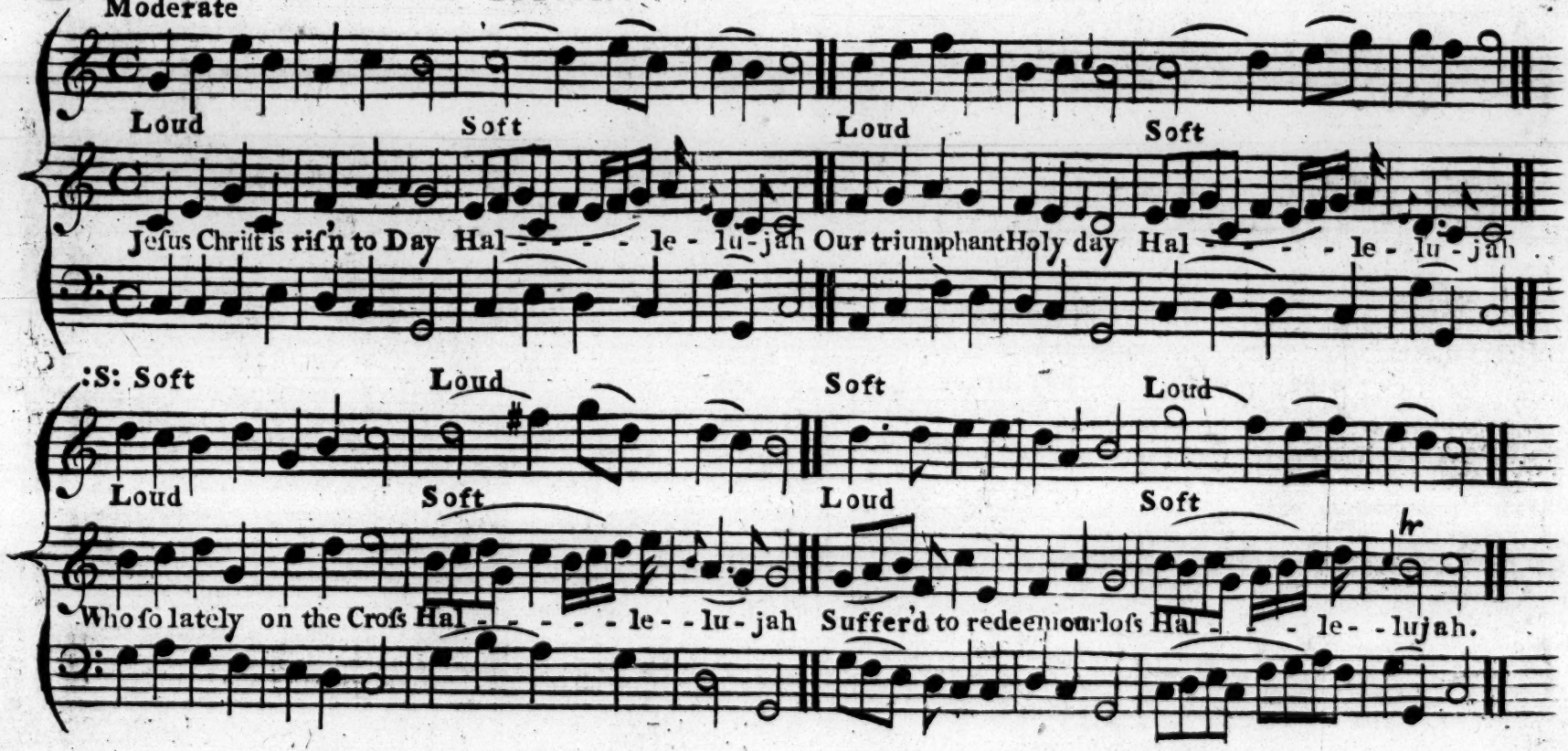
EAGLE STREET. Hymn 150. 1ft. Book. Dr. W. *P.M.



EASTER HYMN.

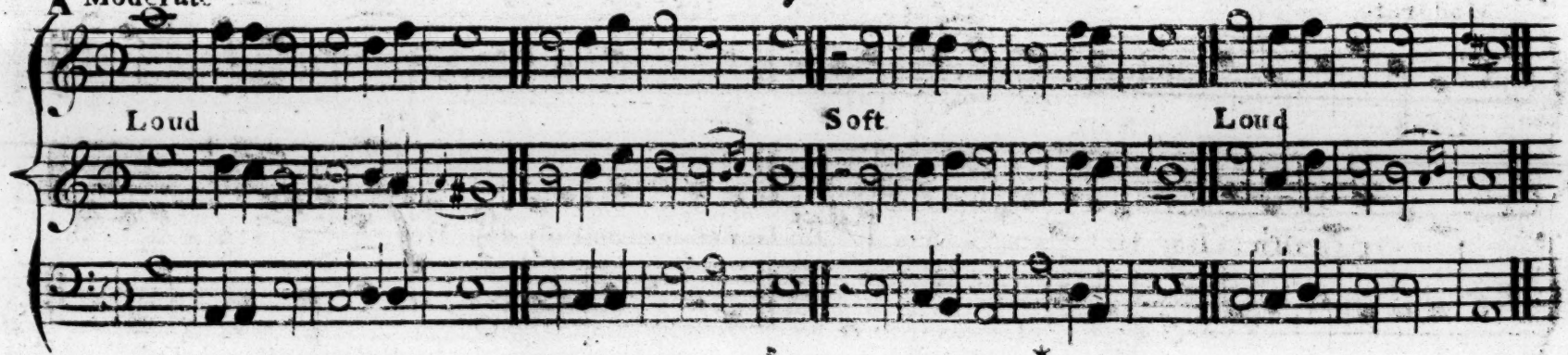
Db

Moderate



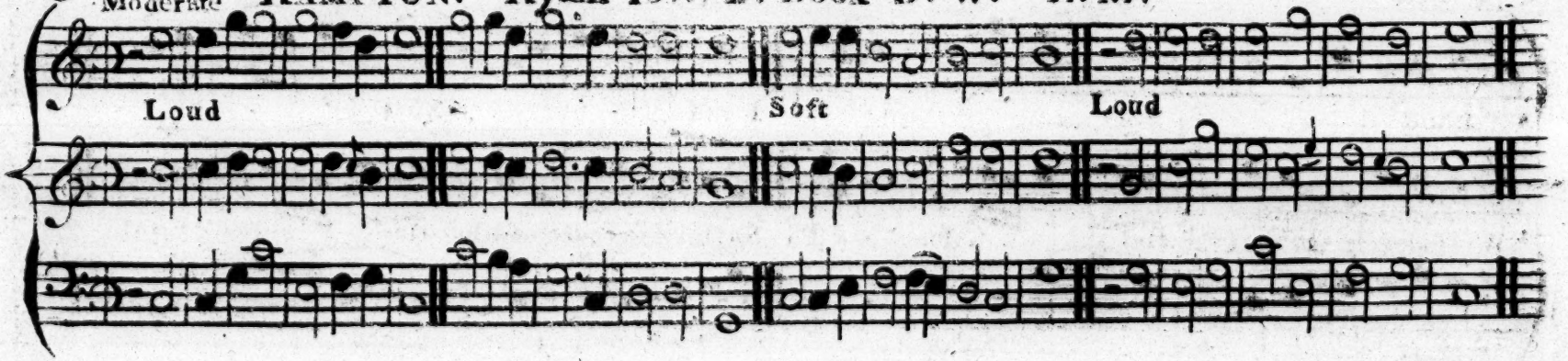
FUNERAL THOUGHT. Hymn 63. B. 2. D. W. *C. M.

A Moderate



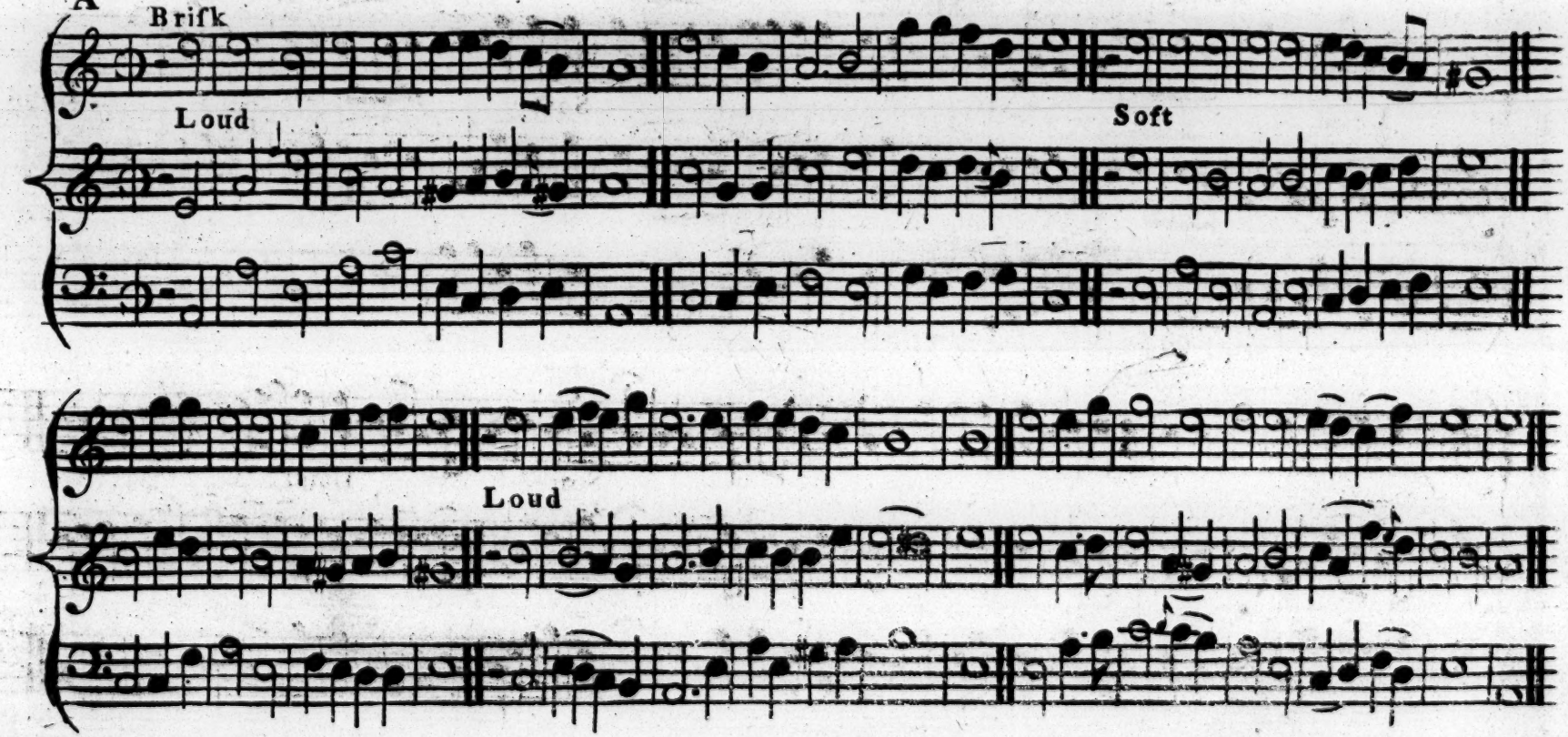
HAMPTON. Hymn 167. 2d Book D. W. *L. M.

C Moderate

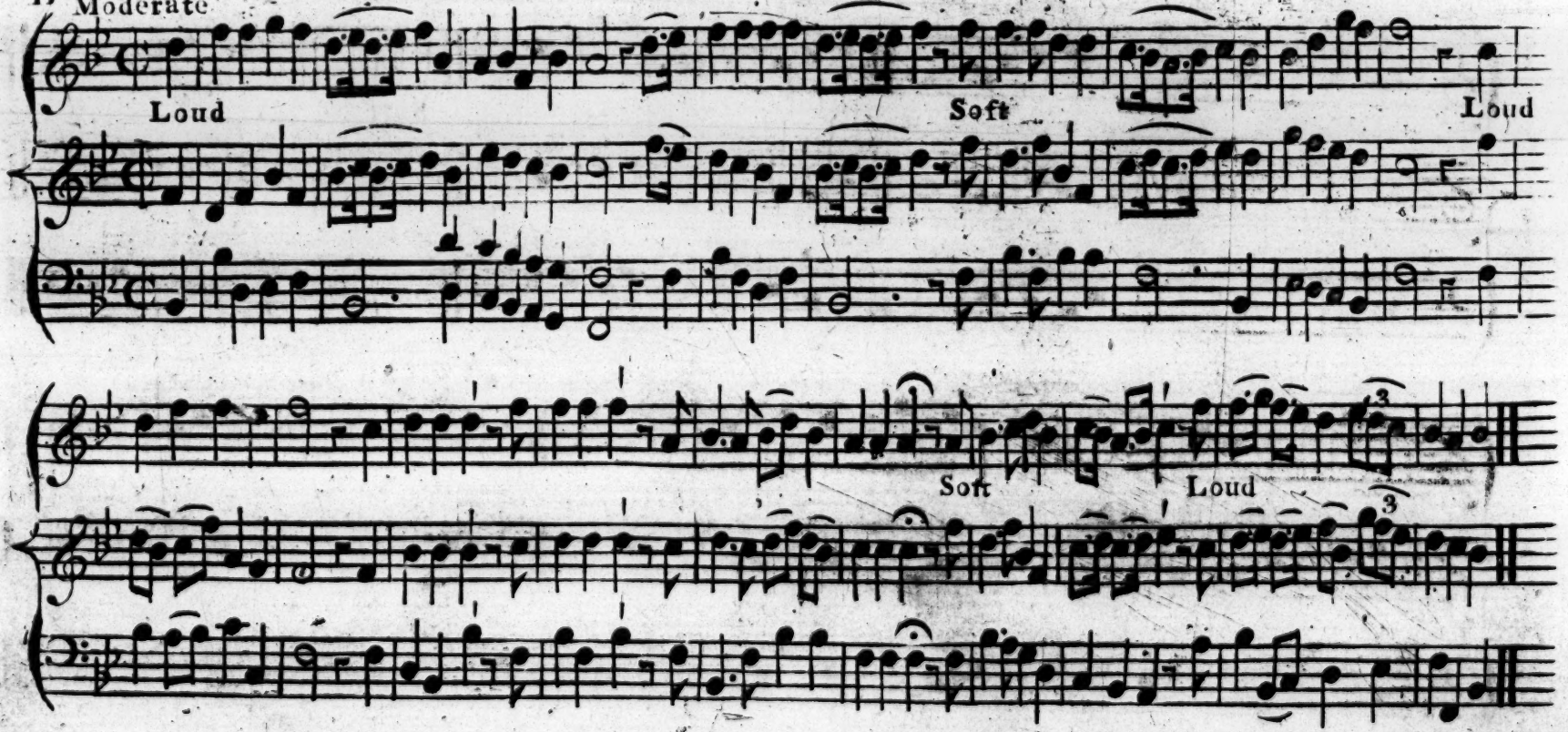


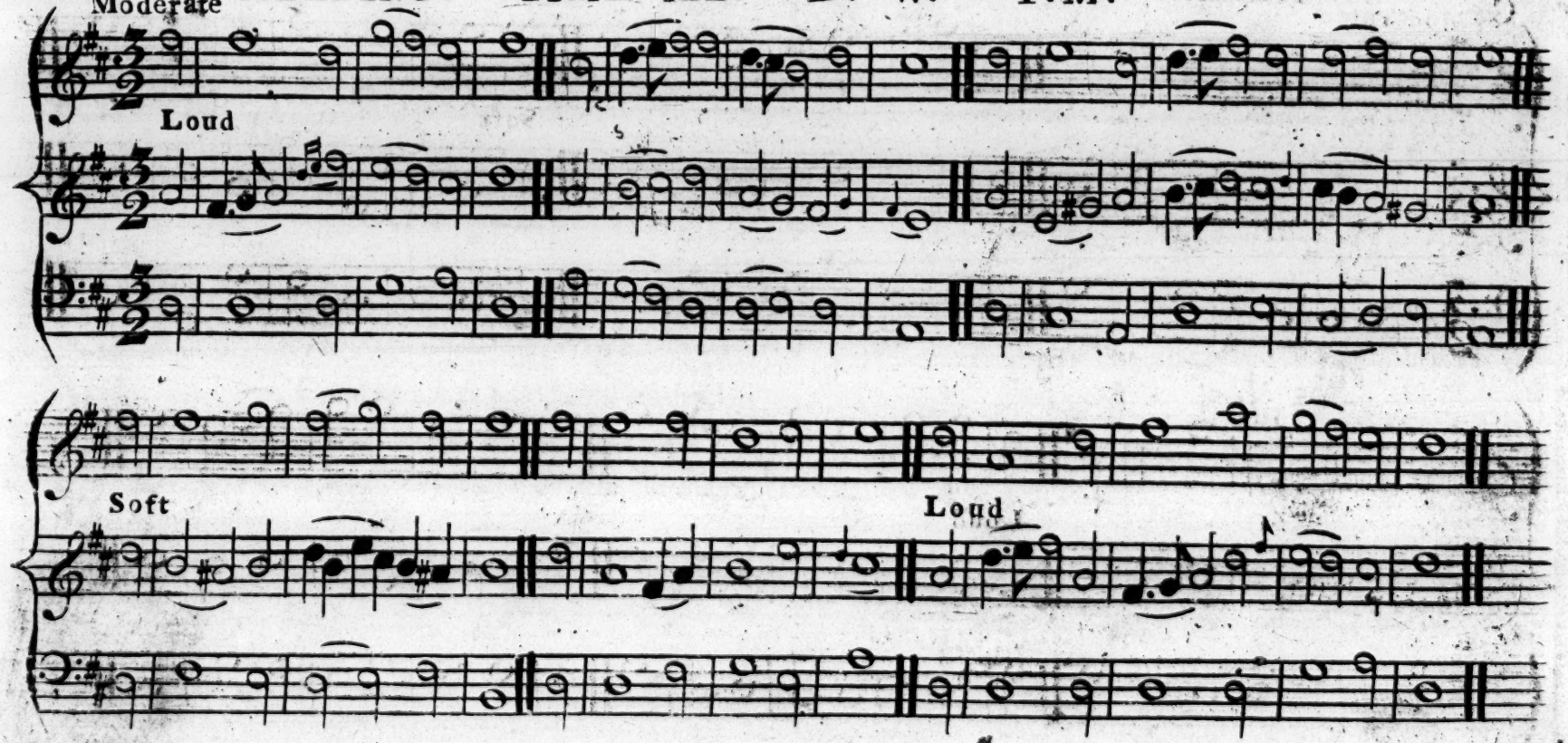
A

Mile End. Psalm 50. Dr. W. *P. M.

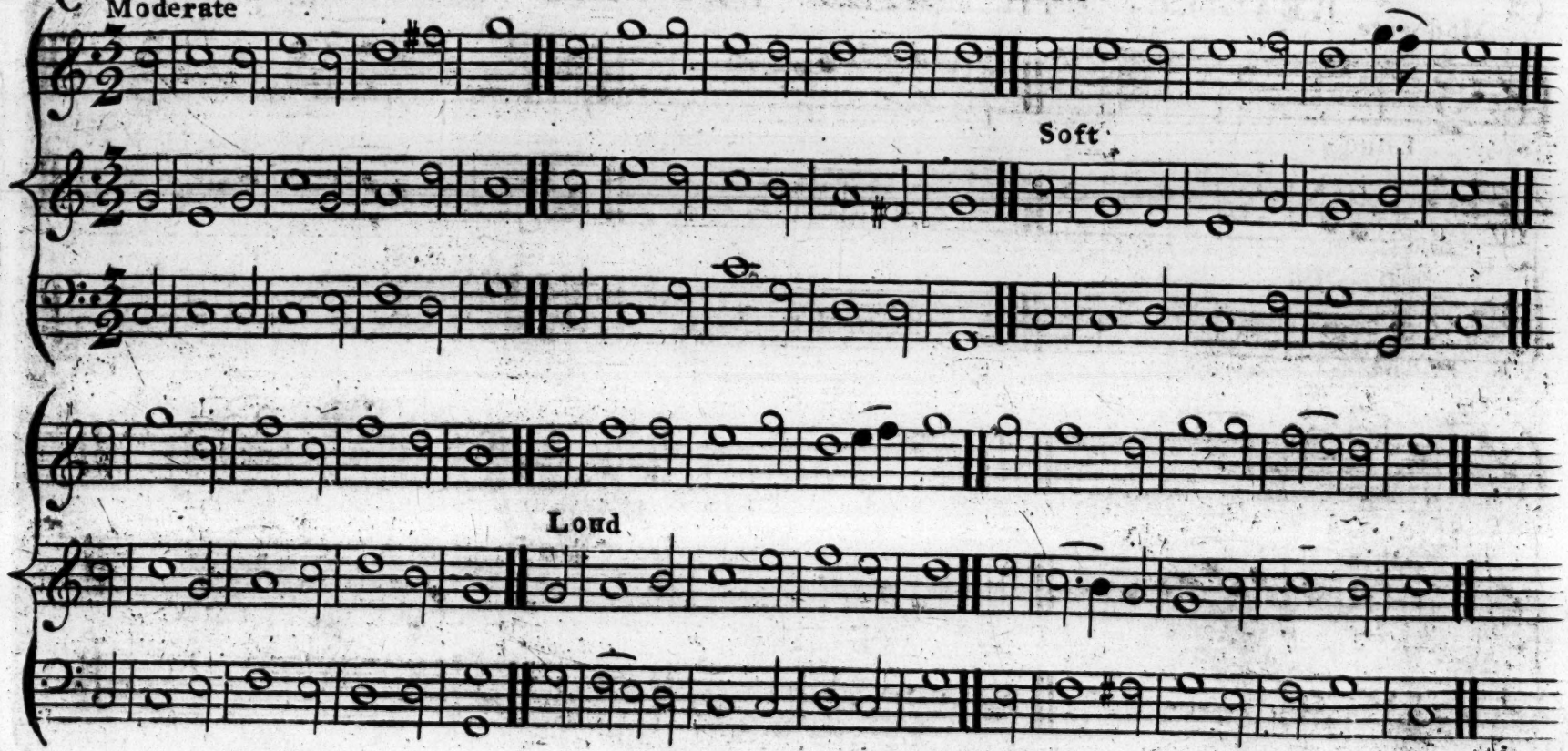


B PORTSMOUTH. Psalm 148. Dr. W. P. M.

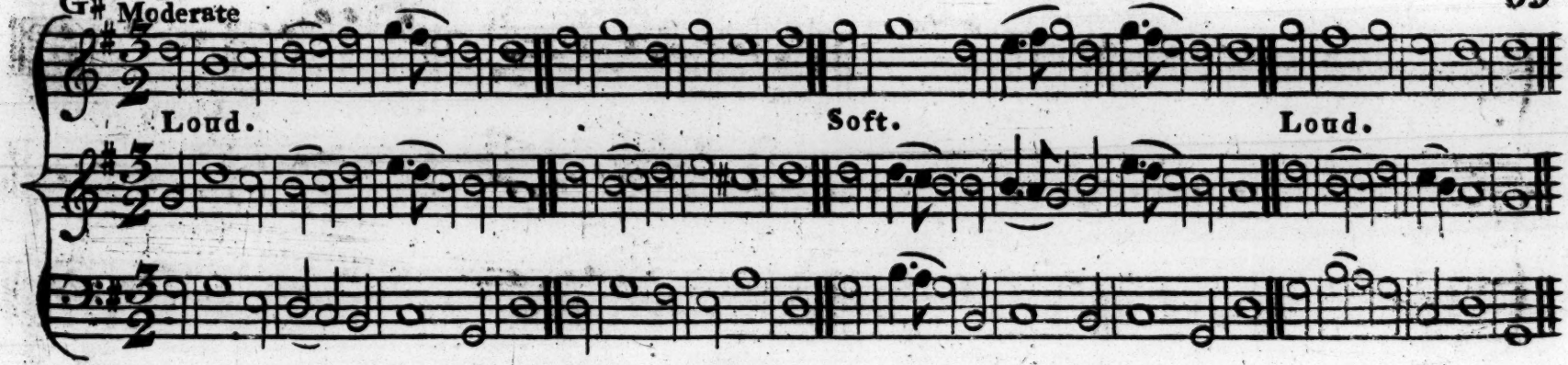



Moderate
Loud
Soft
Loud

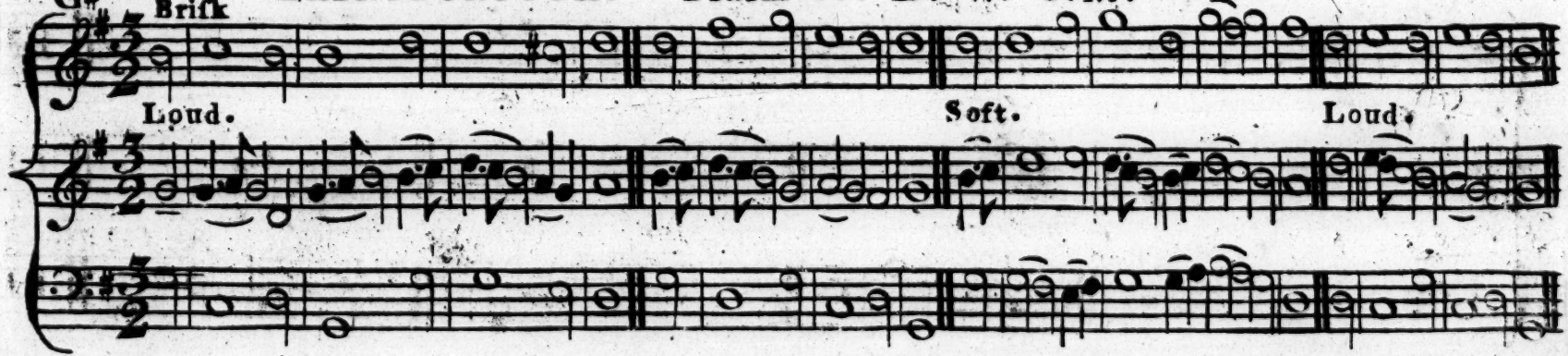
St. Hellens. Psalm 146. Dr. W. P.M.



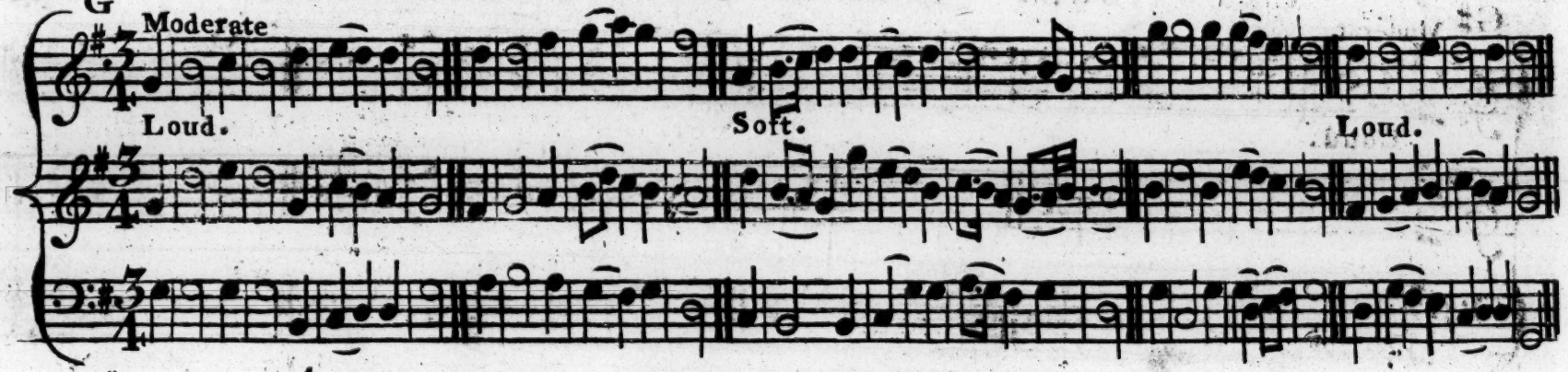
CAMBRIDGE. Pſalm 66. Dr W. C.M.



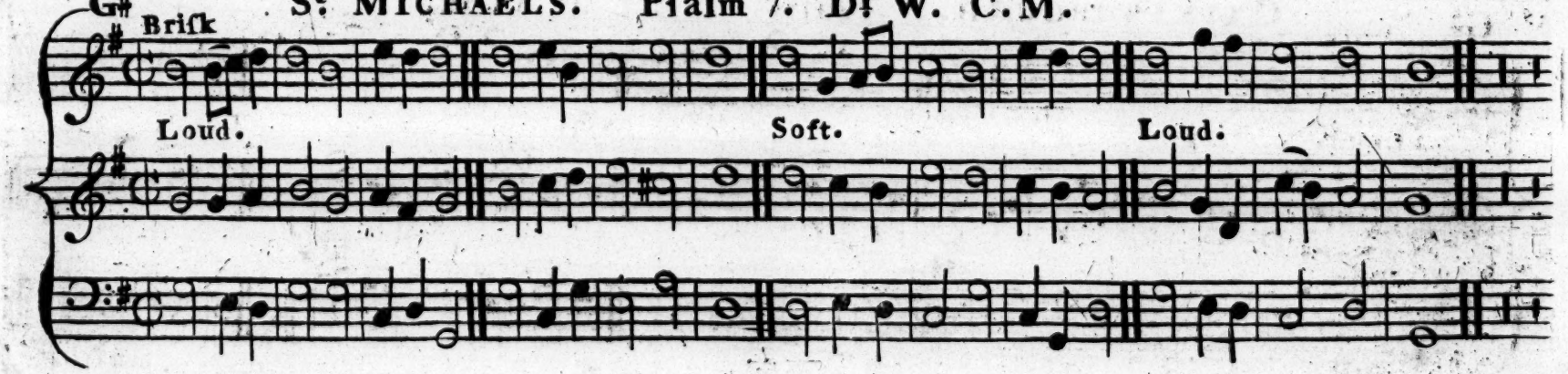
GAINSBOROUGH. Pſalm 33. Dr W. C.M.



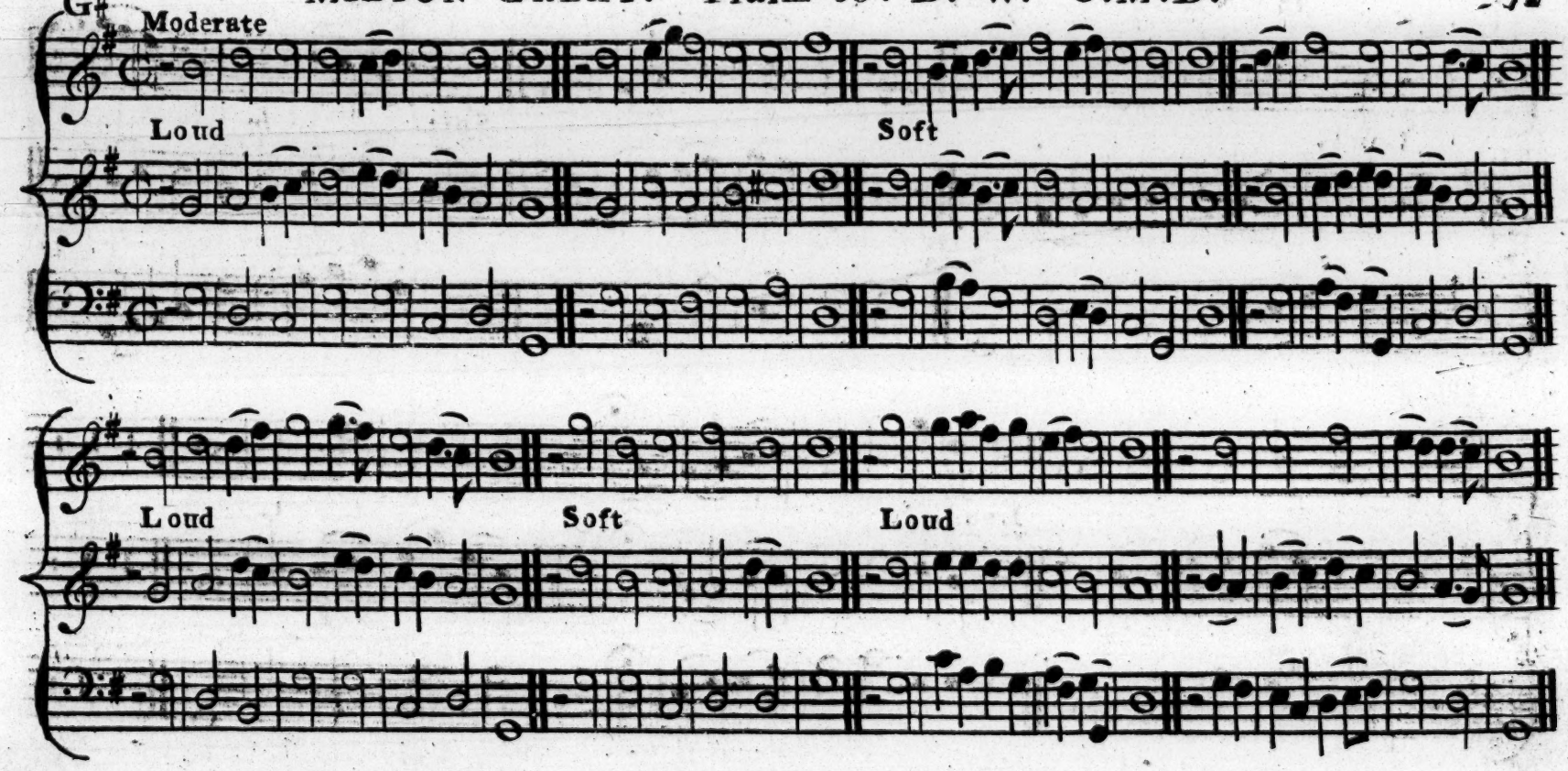
HUDDERSFIELD. Psalm 89. Dr W. C.M.



St MICHAELS. Psalm 7. Dr W. C.M.



MILTON GREAT. Psalm 69. Dr W. C.M.D.



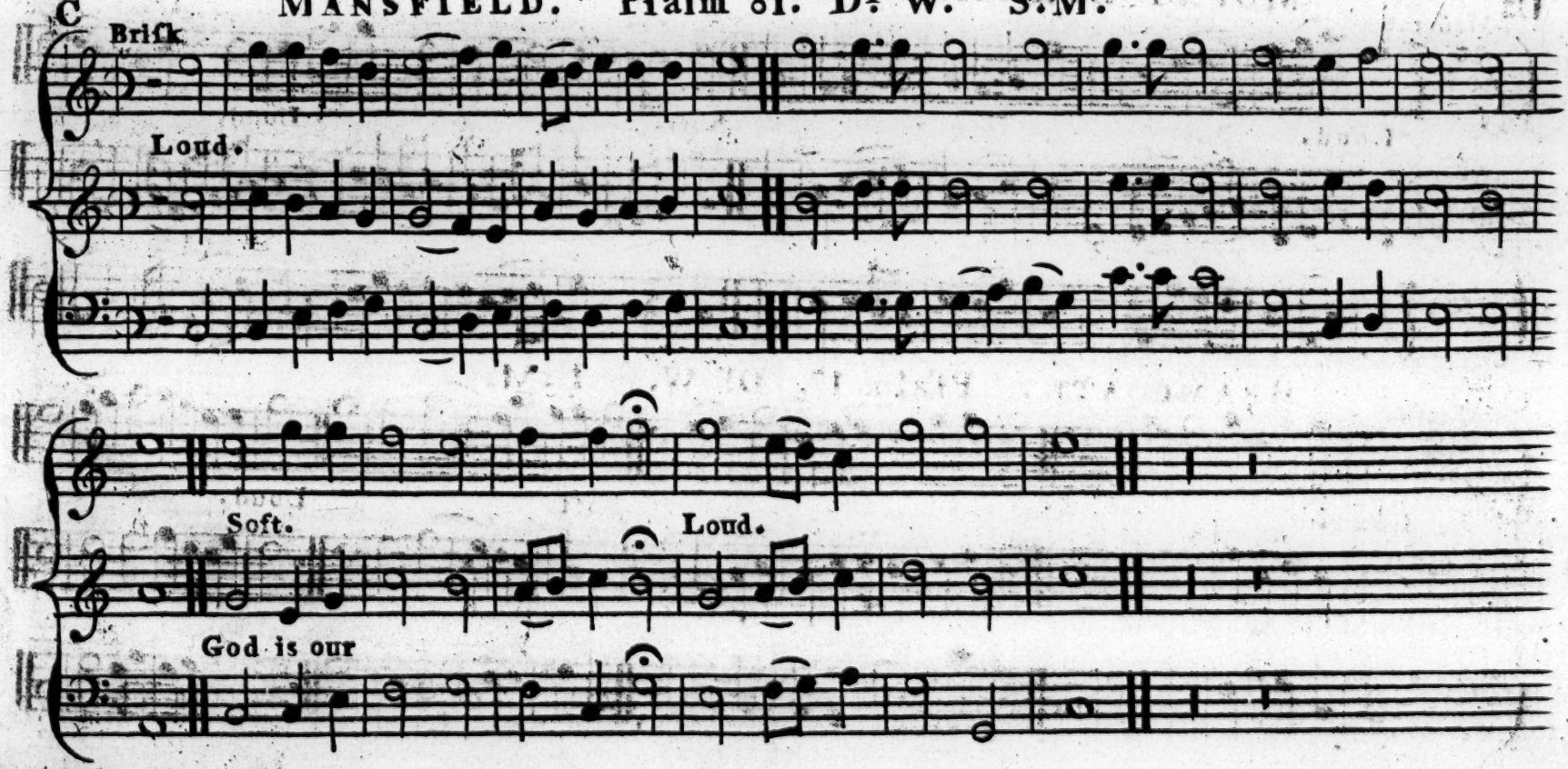
HENLEY. Hymn 84. 2d Book. Dr W. *S.M.

G. Brisk

Loud. Soft. hr

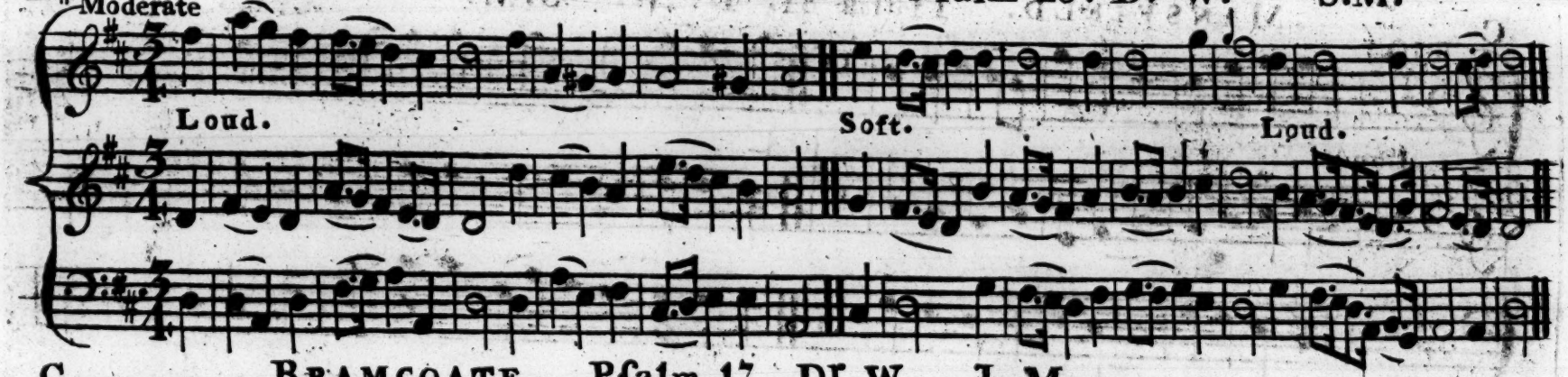
Loud. hr

MANSFIELD. Psalm 81. Dr. W. S.M.



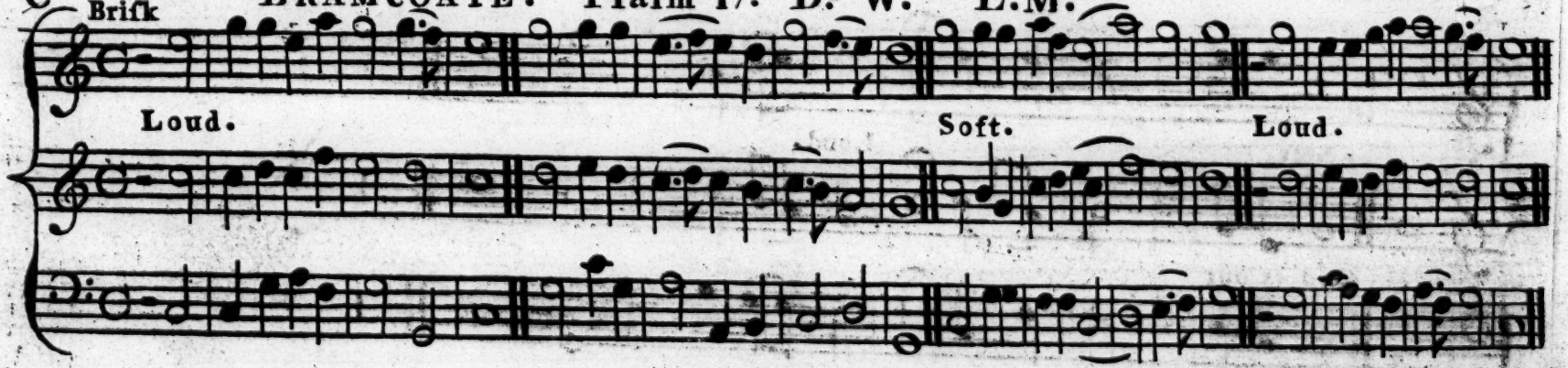
D♯ Moderate

Mount Ephraim Chaple. Psalm 25. Dr W. S.M.

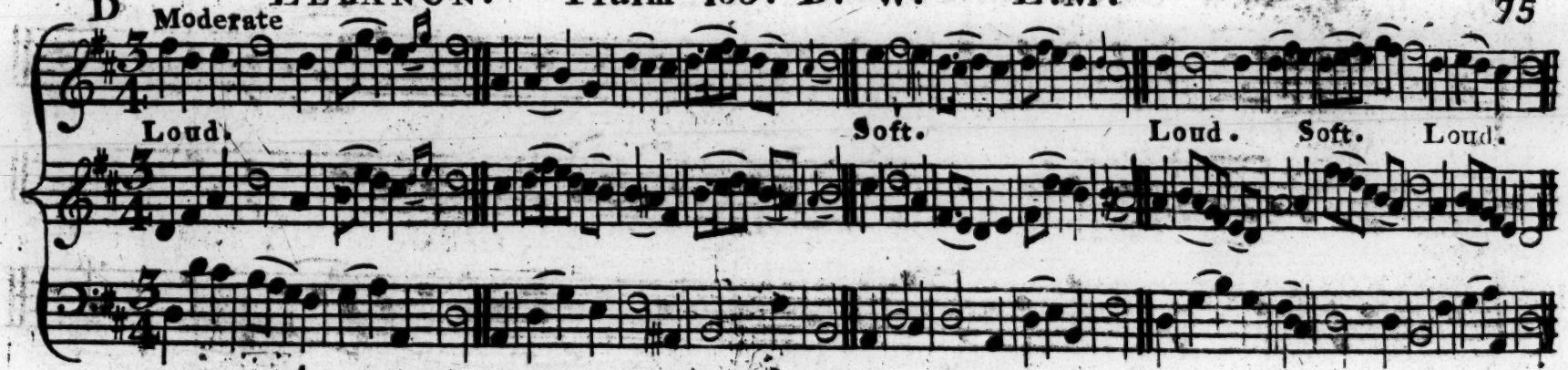


C Brisk

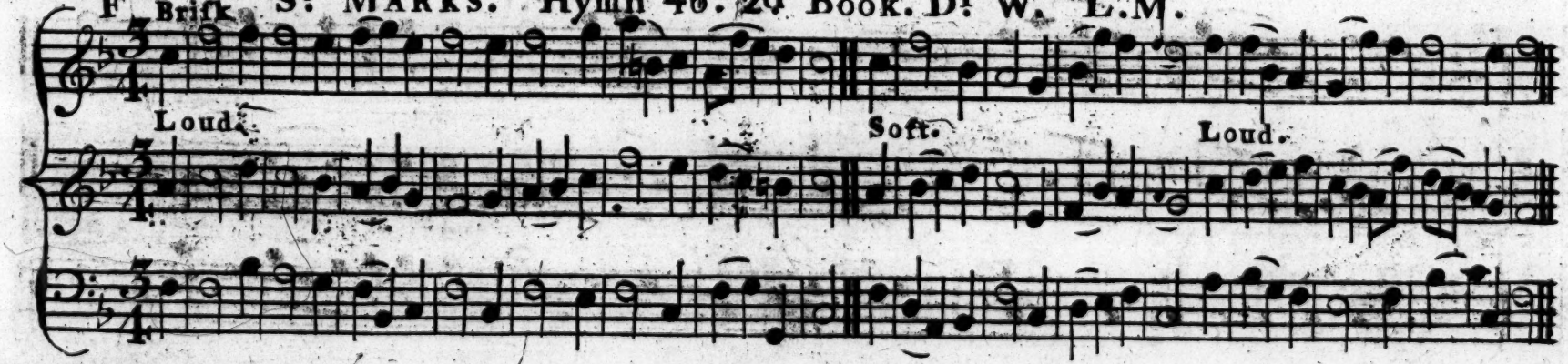
Bramcoate. Psalm 17. Dr W. L.M.



D Moderate LEBANON. Psalm 135. Dr W. L.M.

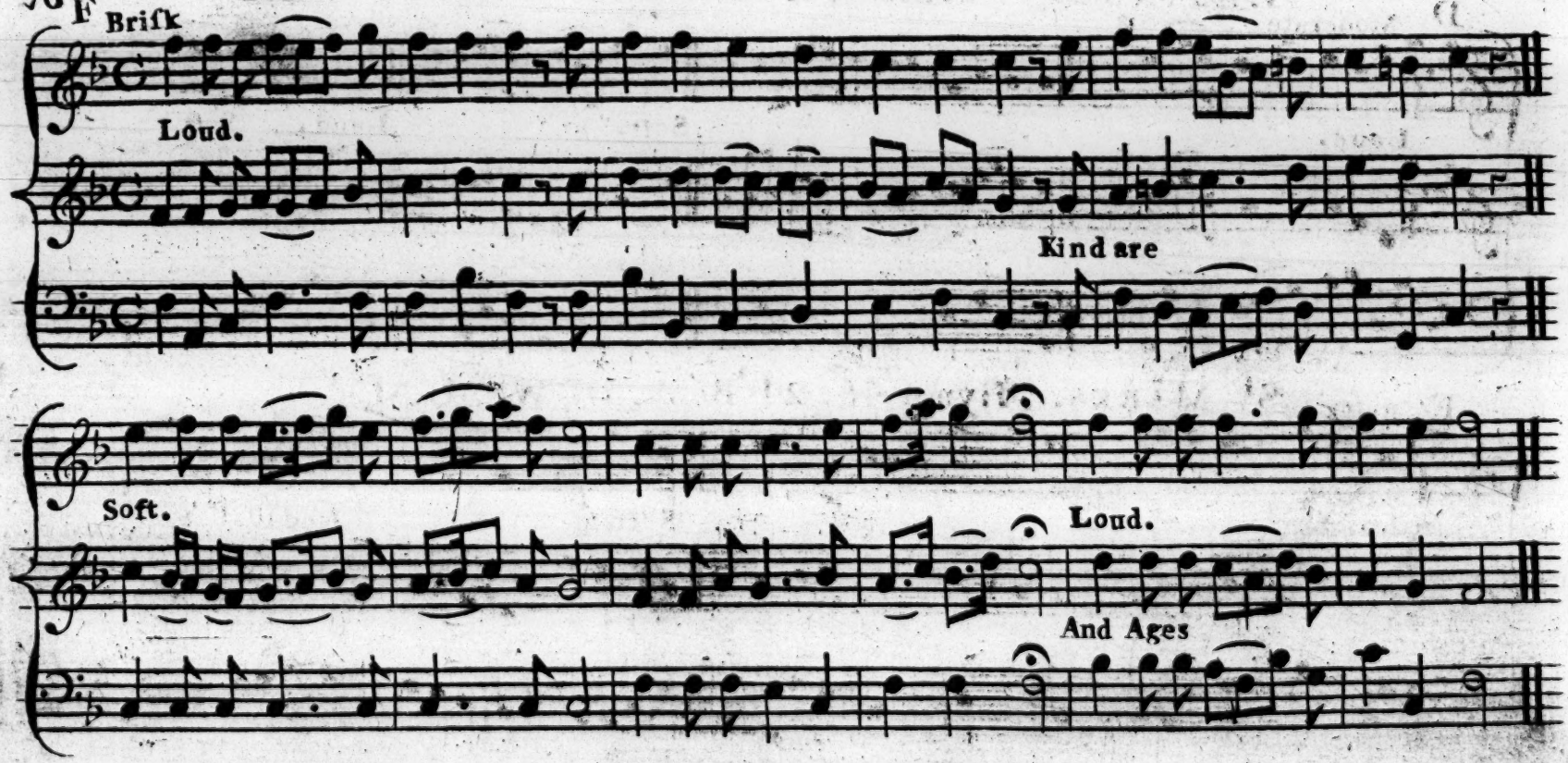


F Brisk St MARKS. Hymn 46. 2d Book. Dr W. L.M.

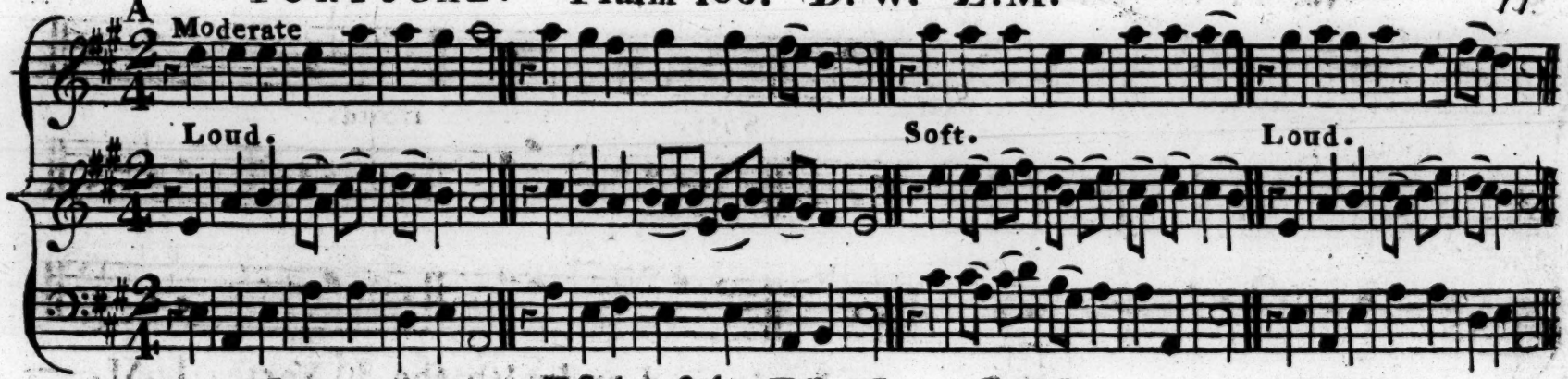


76 F

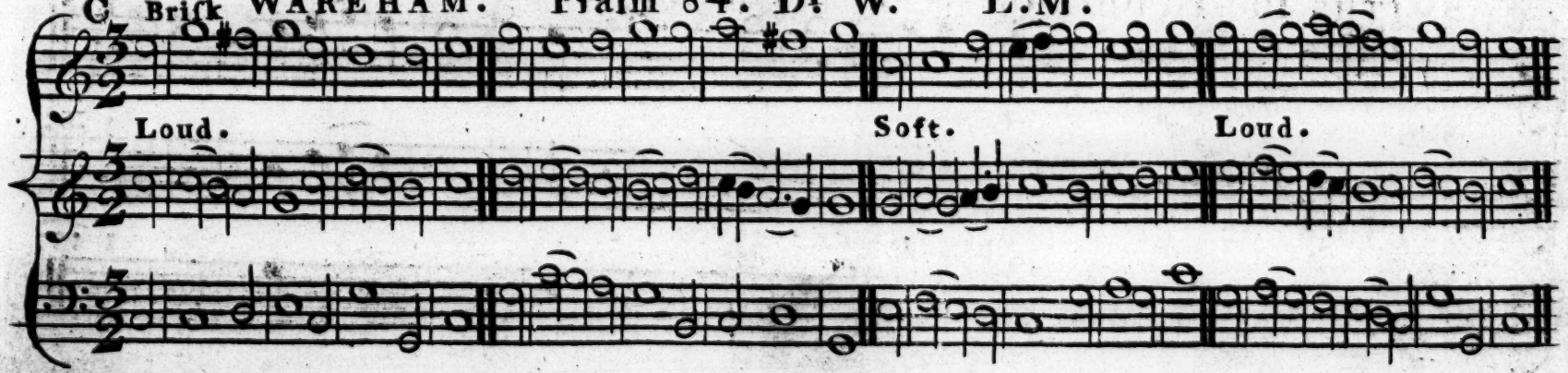
New Court. Psalm 107. Dr W. L.M.



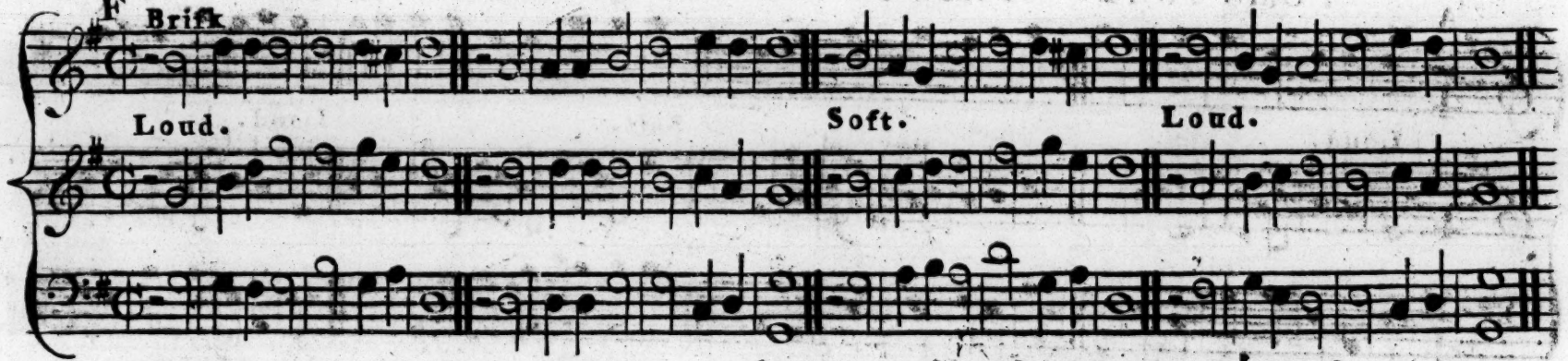
PORTUGAL. Psalm 103. Dr W. L.M.



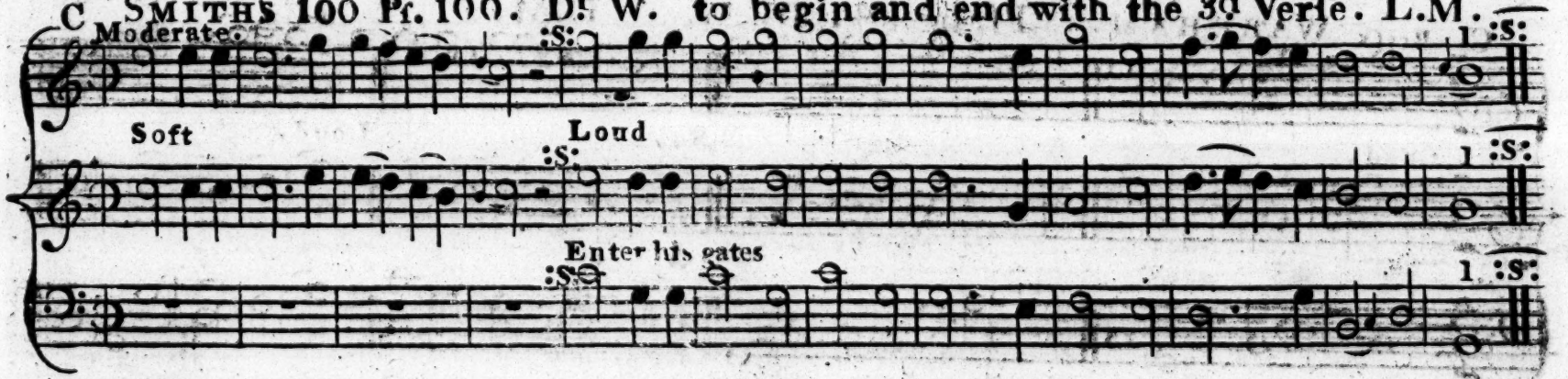
C Brisk WAREHAM. Psalm 84. Dr W. L.M.

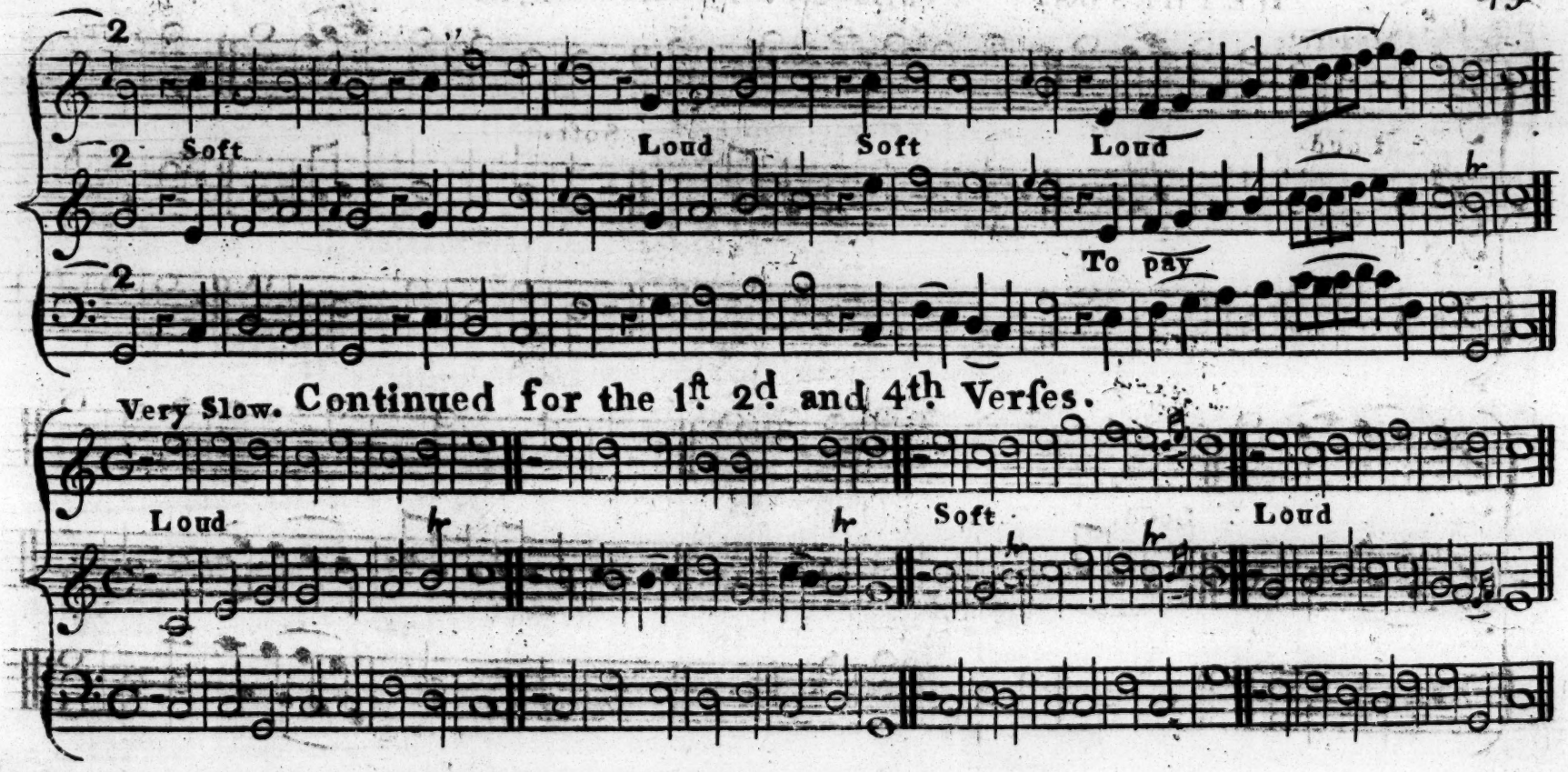


WELLS. Pſalm 36. Dr W. L.M.

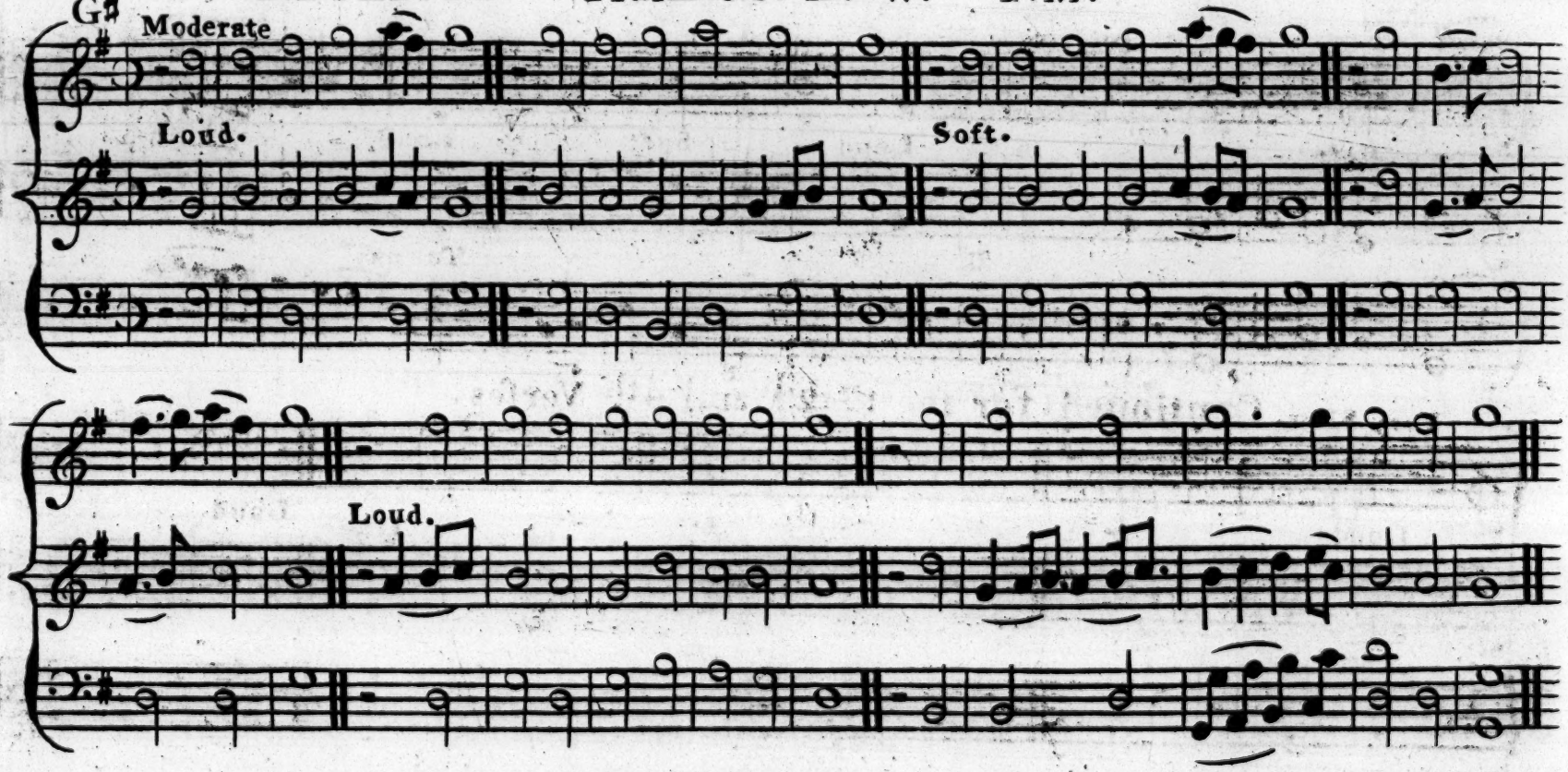


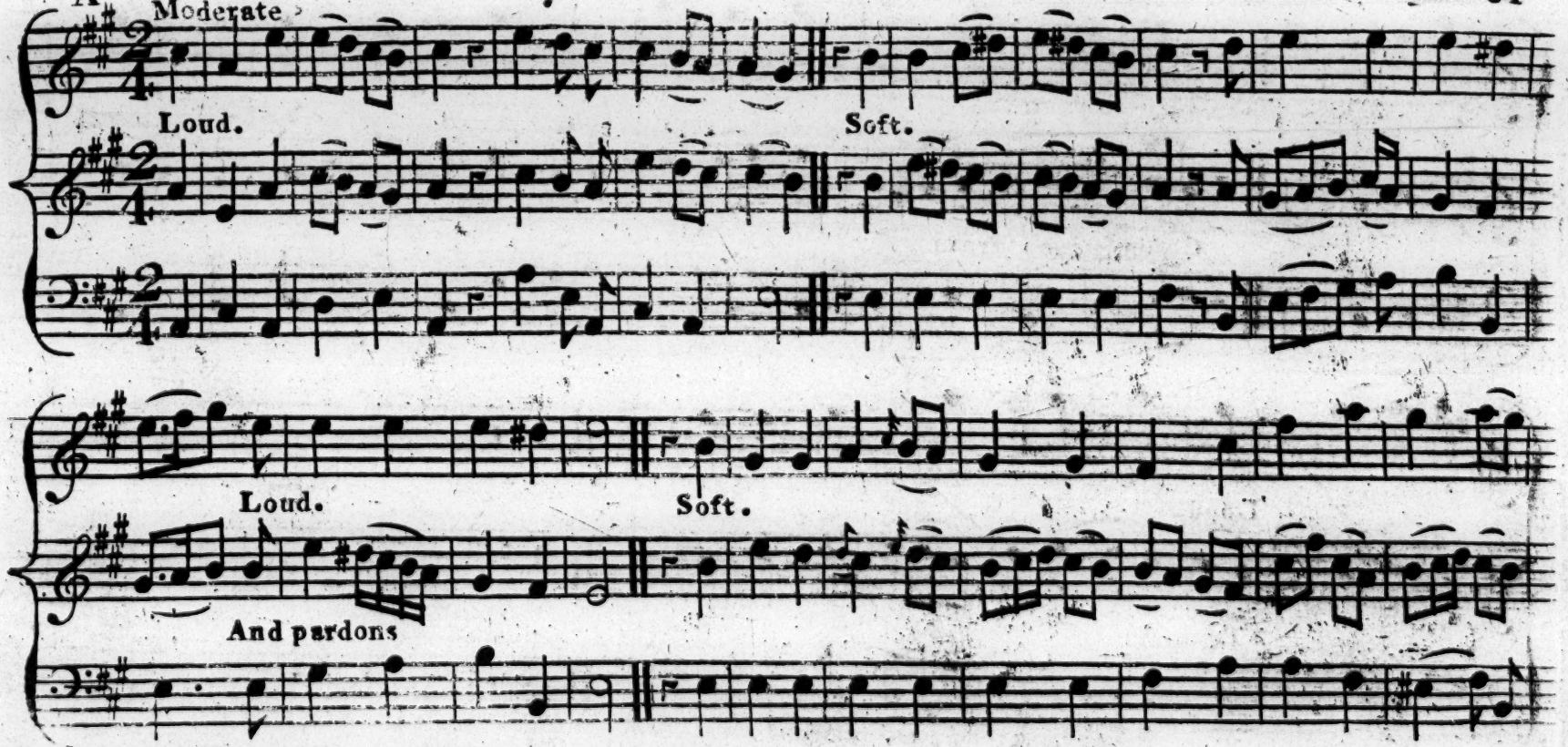
C SMITHS 100 Pſ. 100. Dr W. to begin and end with the 3d Verſe. L.M.

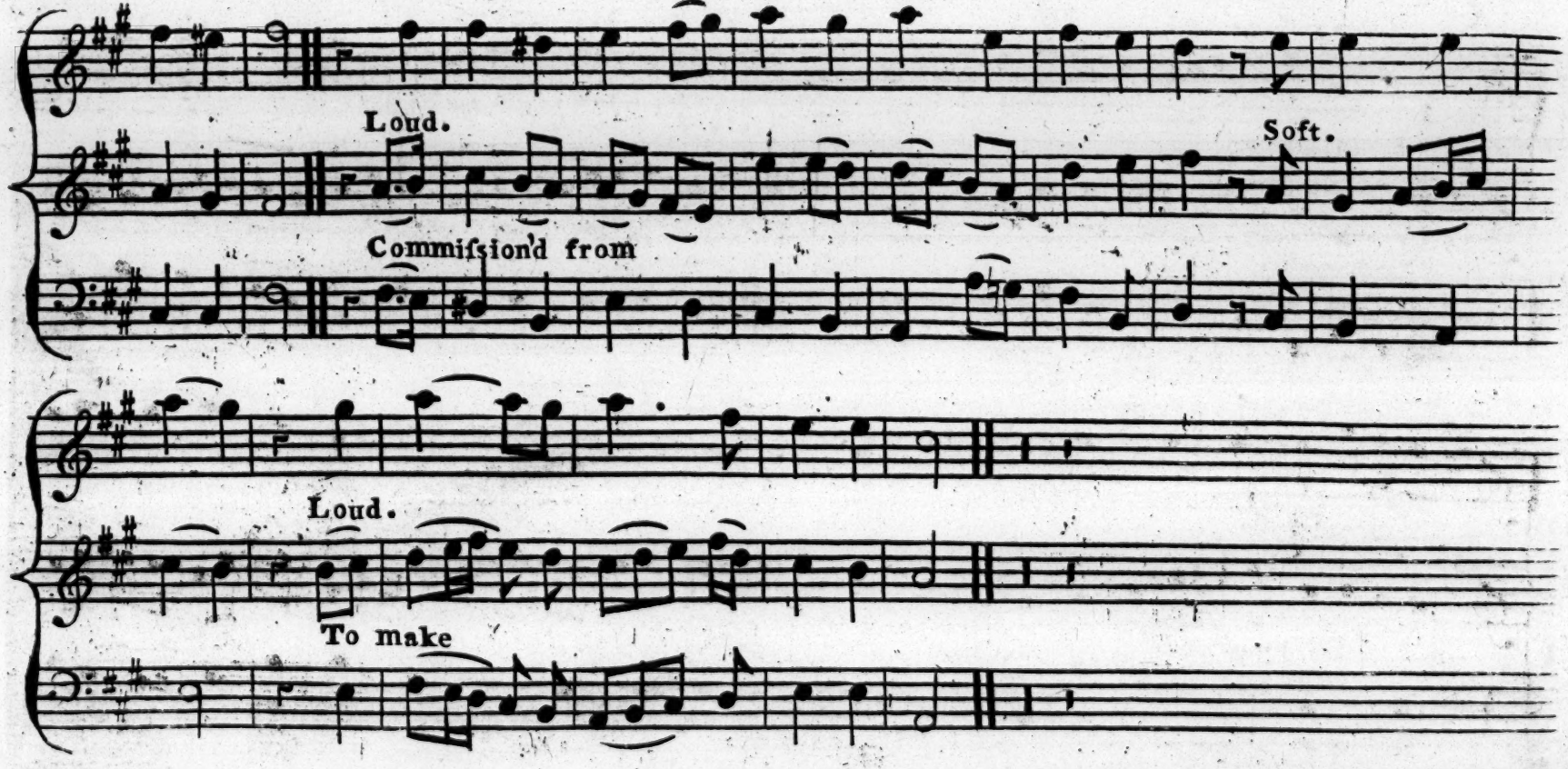



2
2 Soft
Loud
Soft
Loud
2
To pay
Very Slow. Continued for the 1st 2d and 4th Verses.
Loud
Soft
Loud

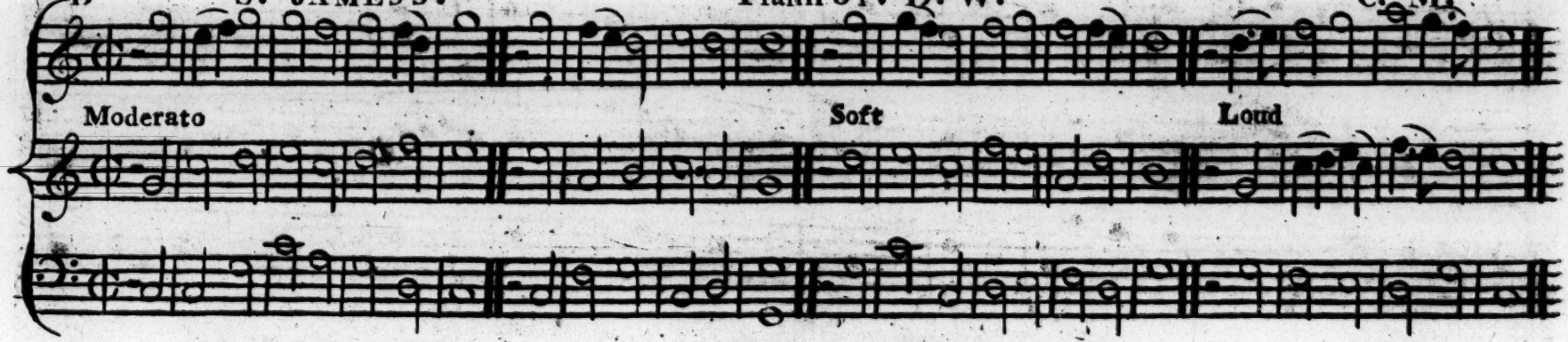
BETHESDA. Psalm 84. Dr W. P.M.



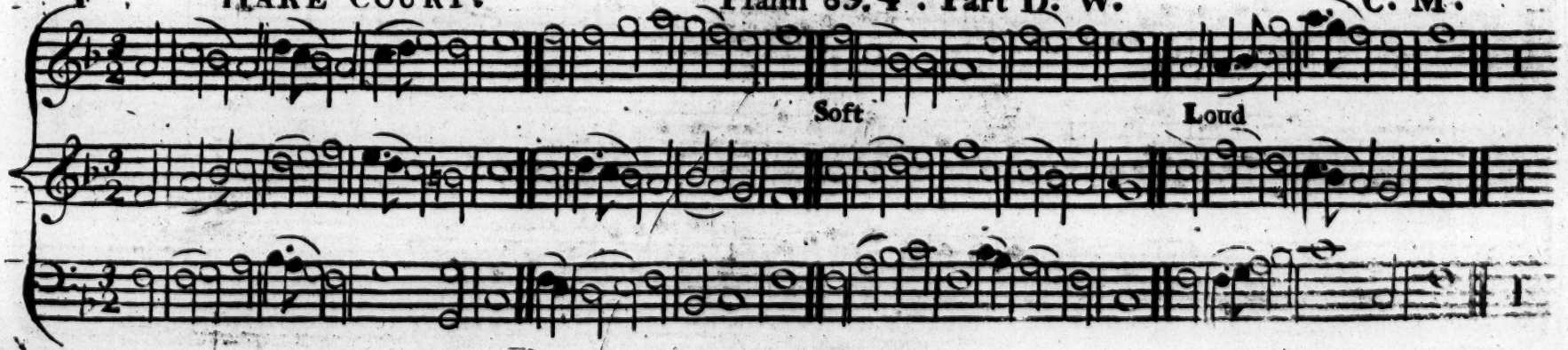

Moderate
Loud.
Soft.
Loud.
Soft.
And pardons


Loud.
Soft.
Commiſsiond from
Loud.
To make

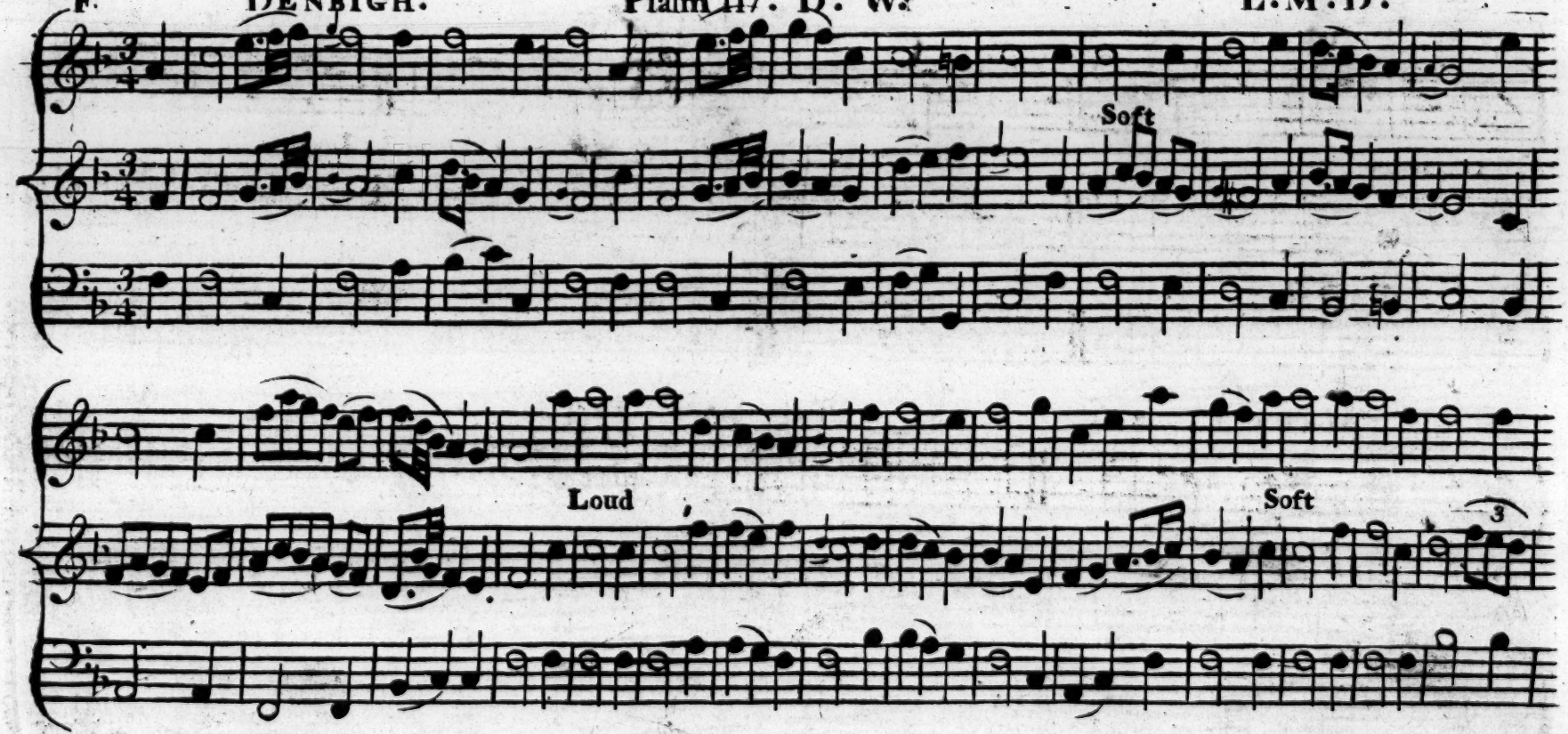
B St. JAMES's. Pfalm 31. Dr. W. C. M.

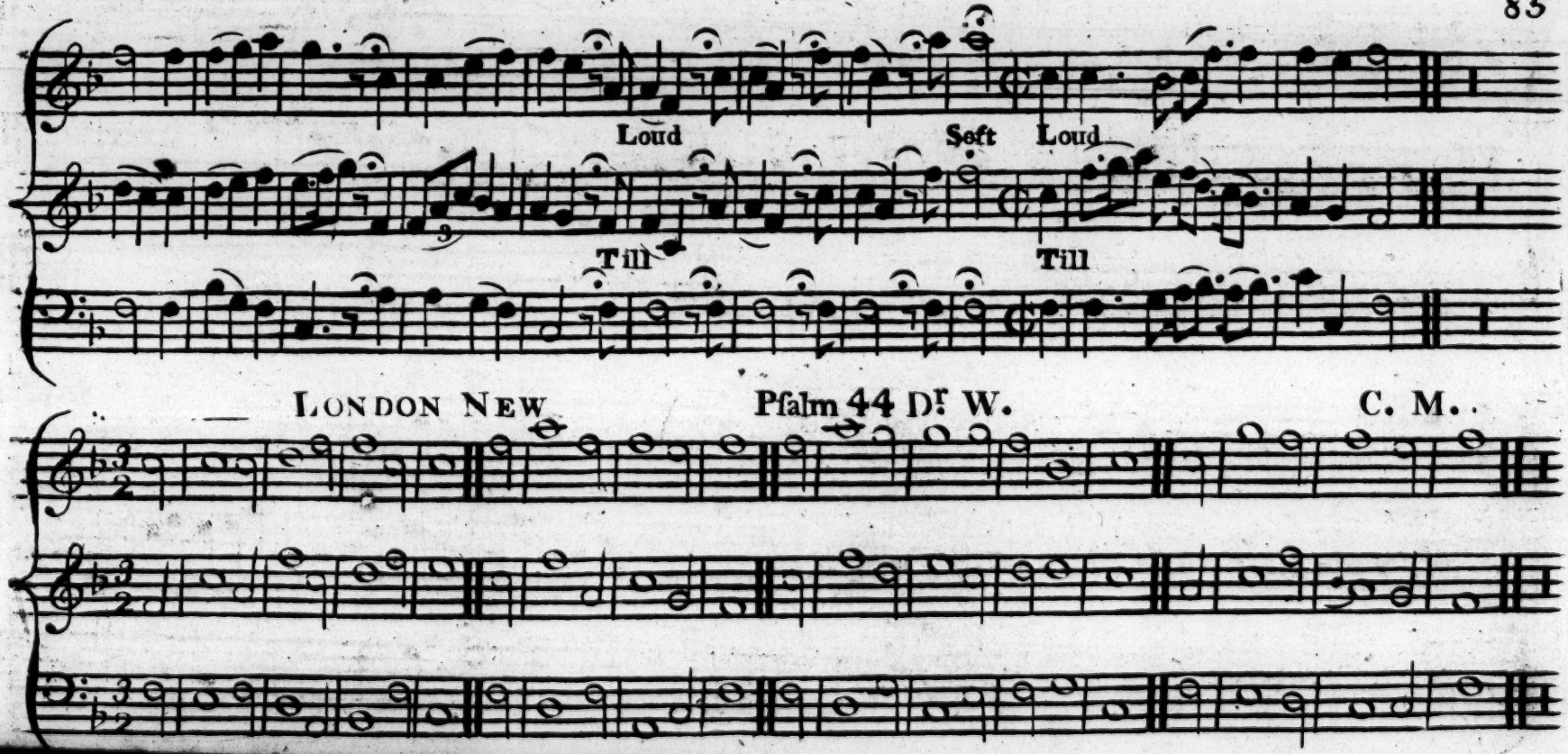


F HARE COURT. Pfalm 89. 4th. Part Dr. W. C. M.

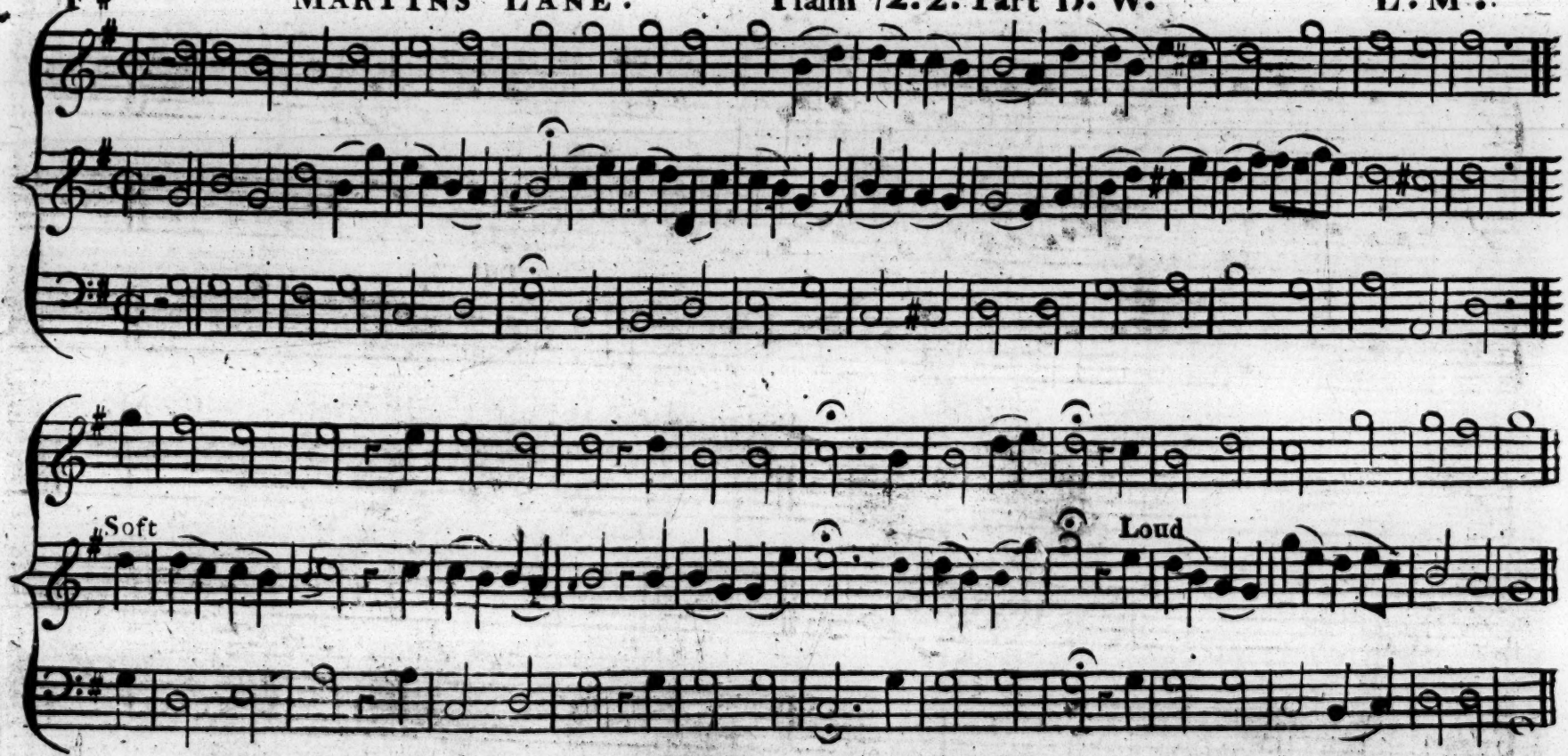


F. DENBIGH. Psalm 117. Dr. W. L.M.D.

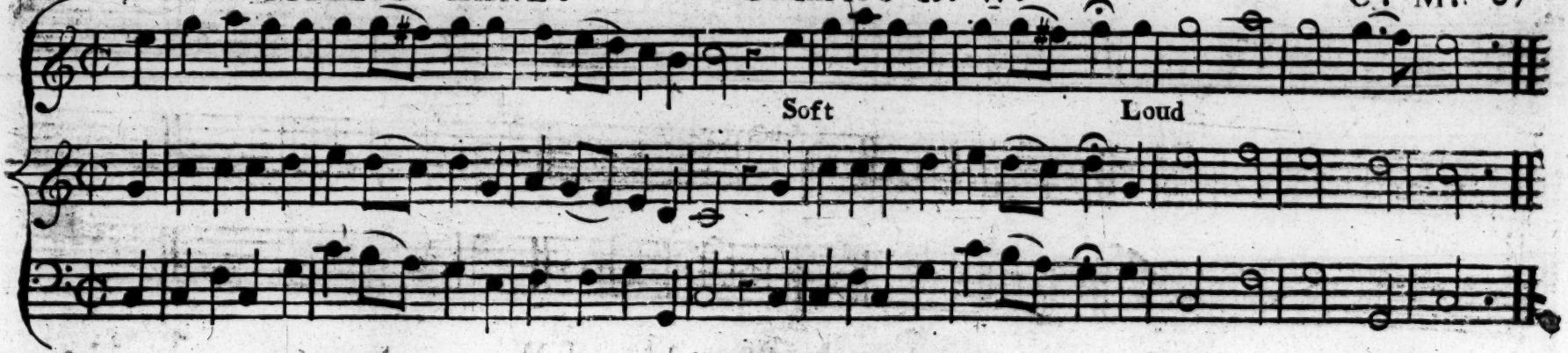



Loud
Soft
Loud
Till
Till
LONDON NEW
Pfalm 44 Dr W.
C. M.

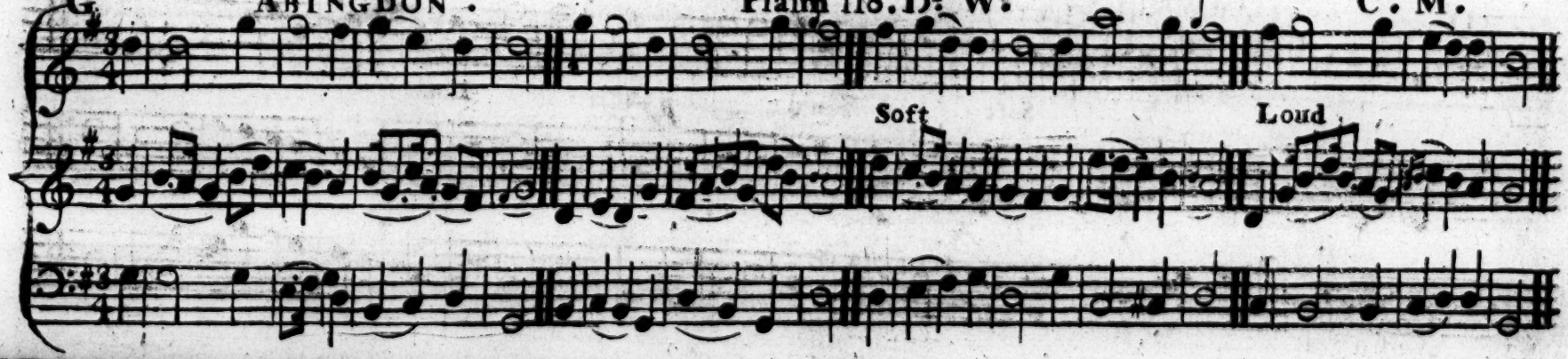
F ♯ MARTIN'S LANE. Psalm 72.2d Part Dr W. L. M.



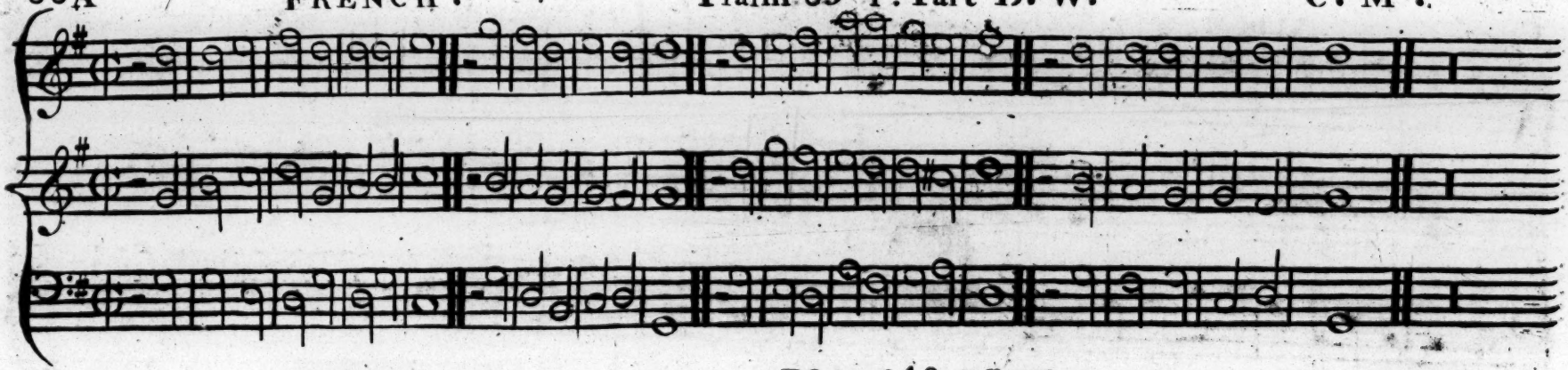
C. MILES'S LANE. Psalm 136 Dr. W. C. M.



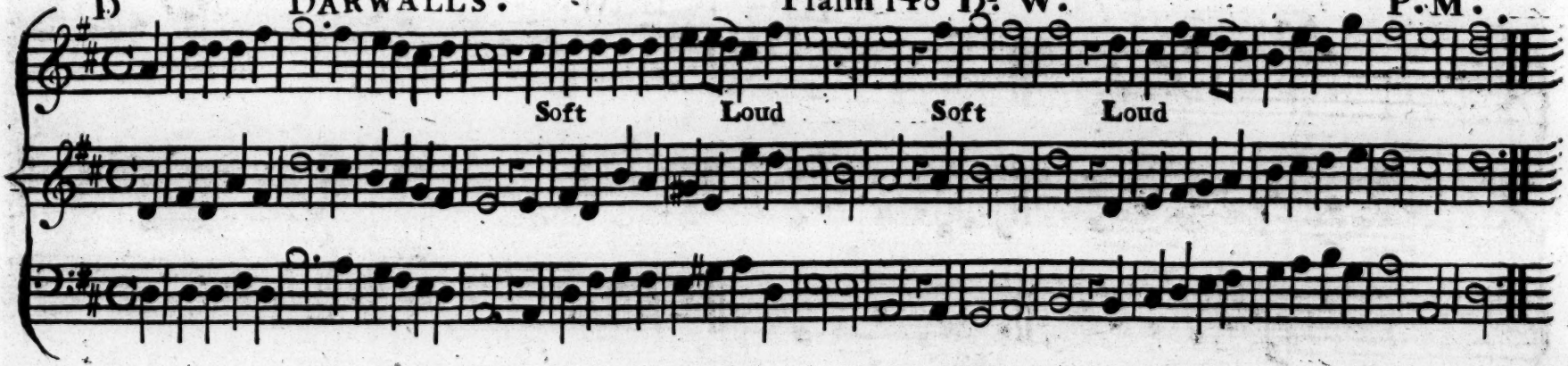
G. ABINGDON. Psalm 118. Dr. W. C. M.

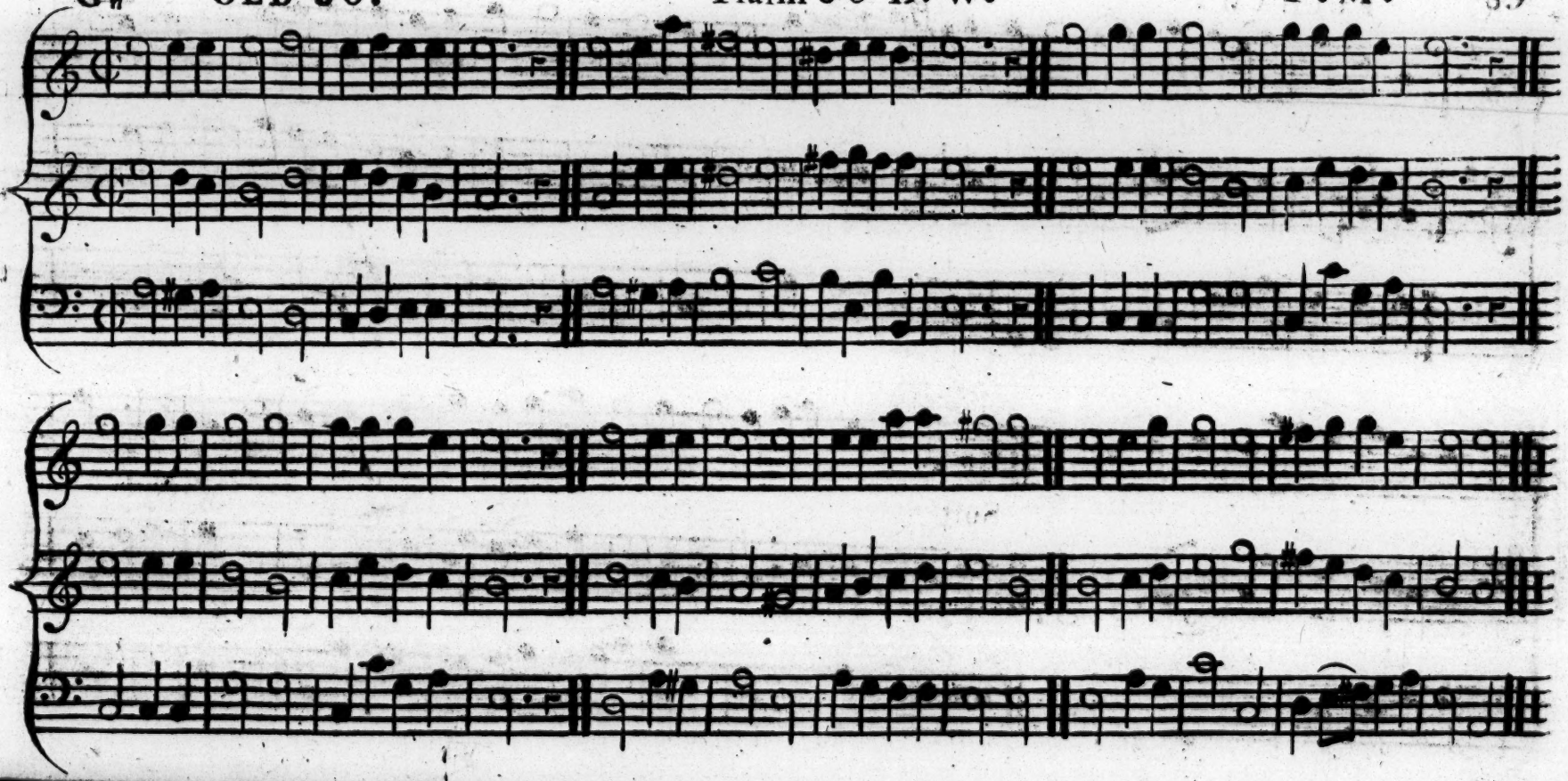


88A FRENCH. Pfalm 89 1st Part Dr W. C. M.

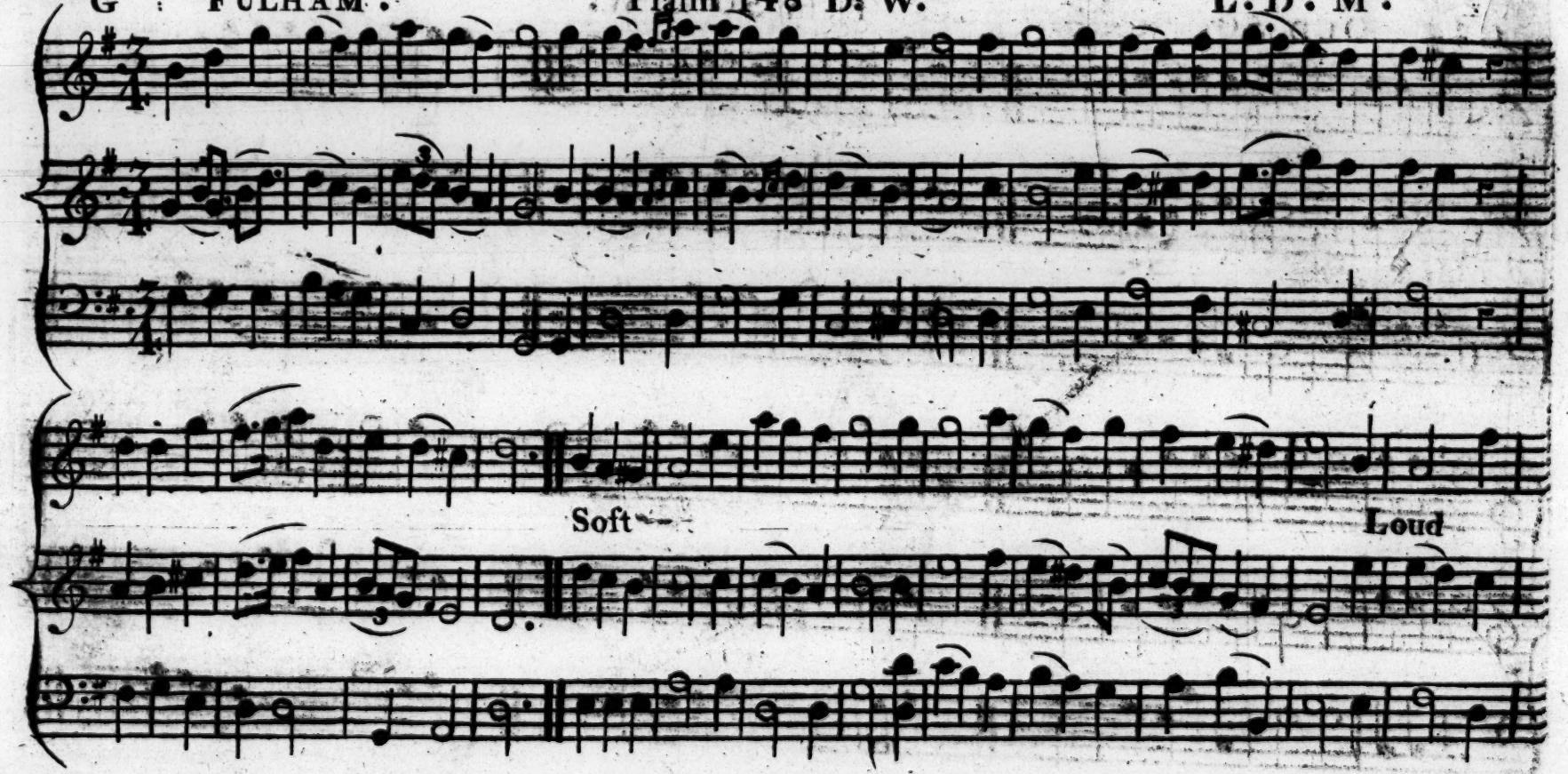


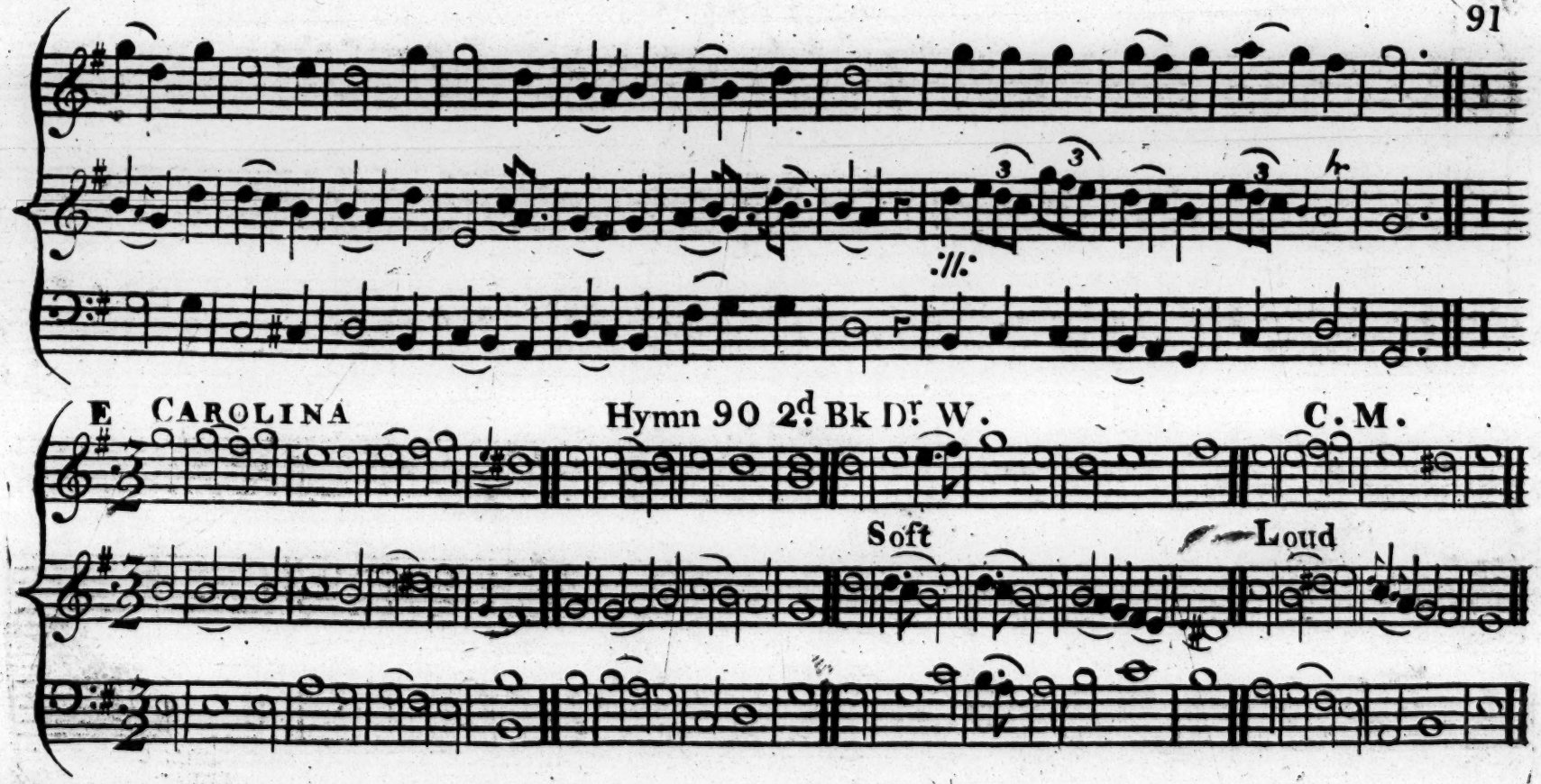
D DARWALLS. Pfalm 148 Dr W. P.M.



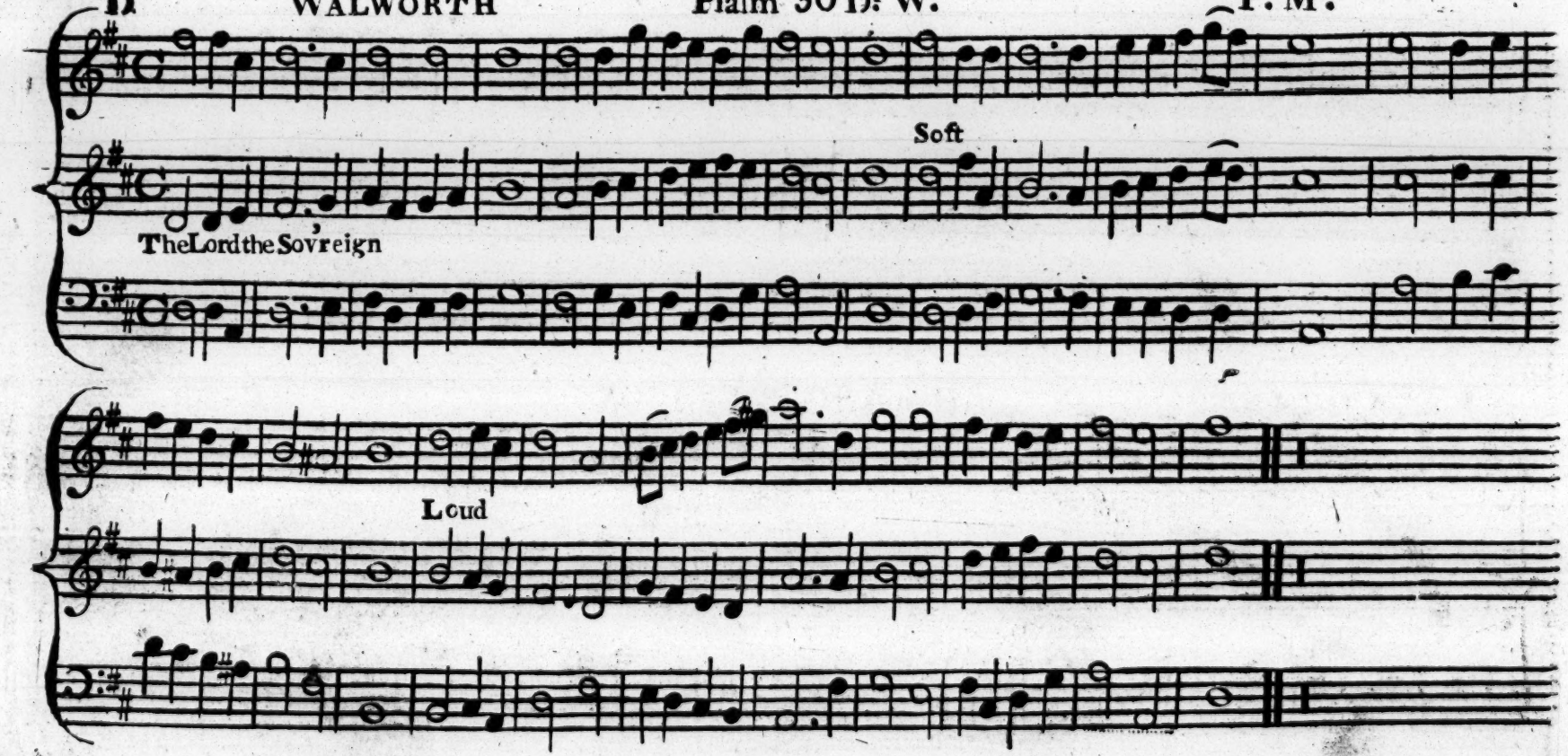


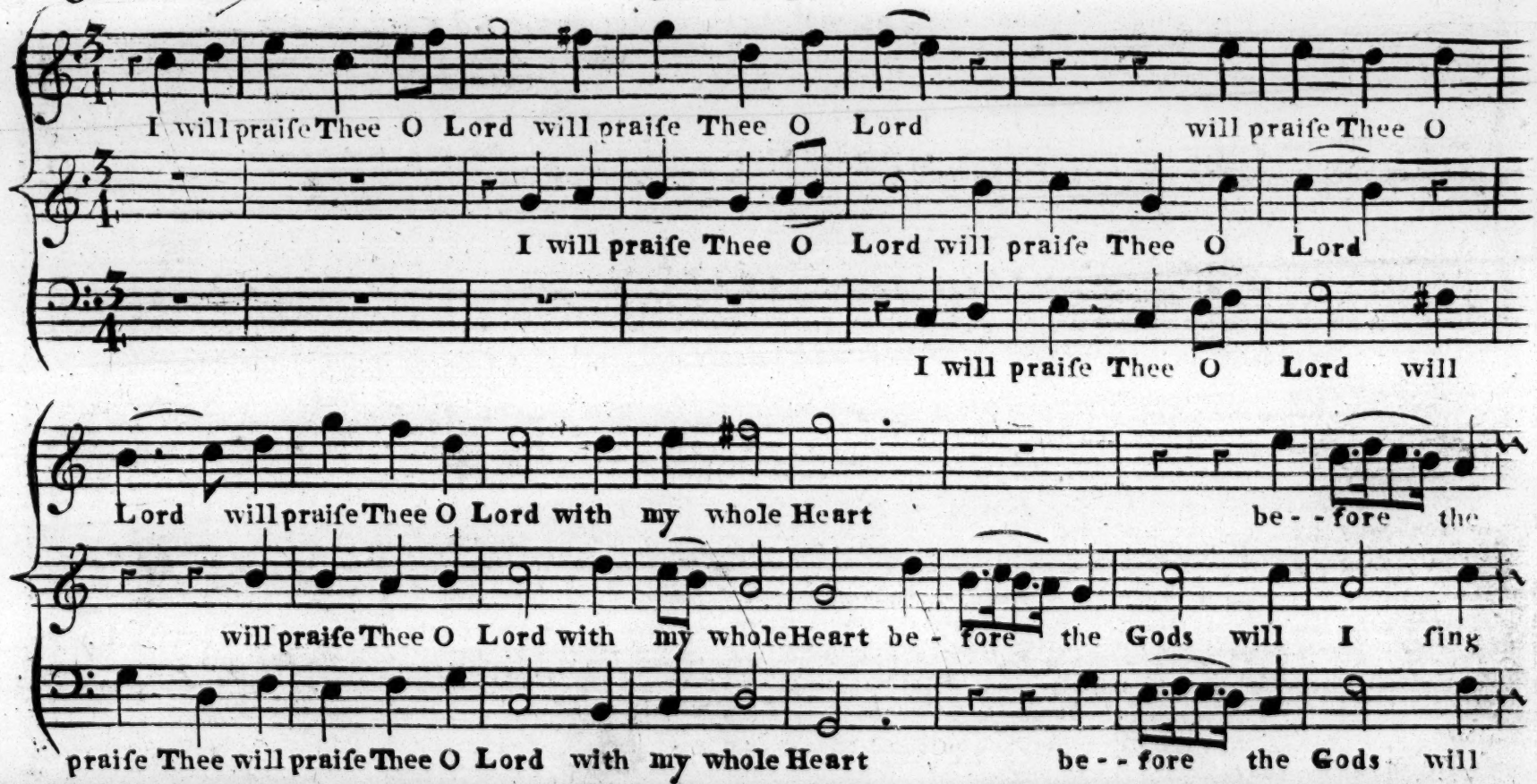
G . FULHAM . . Psalm 148 Dr W. L . D . M .

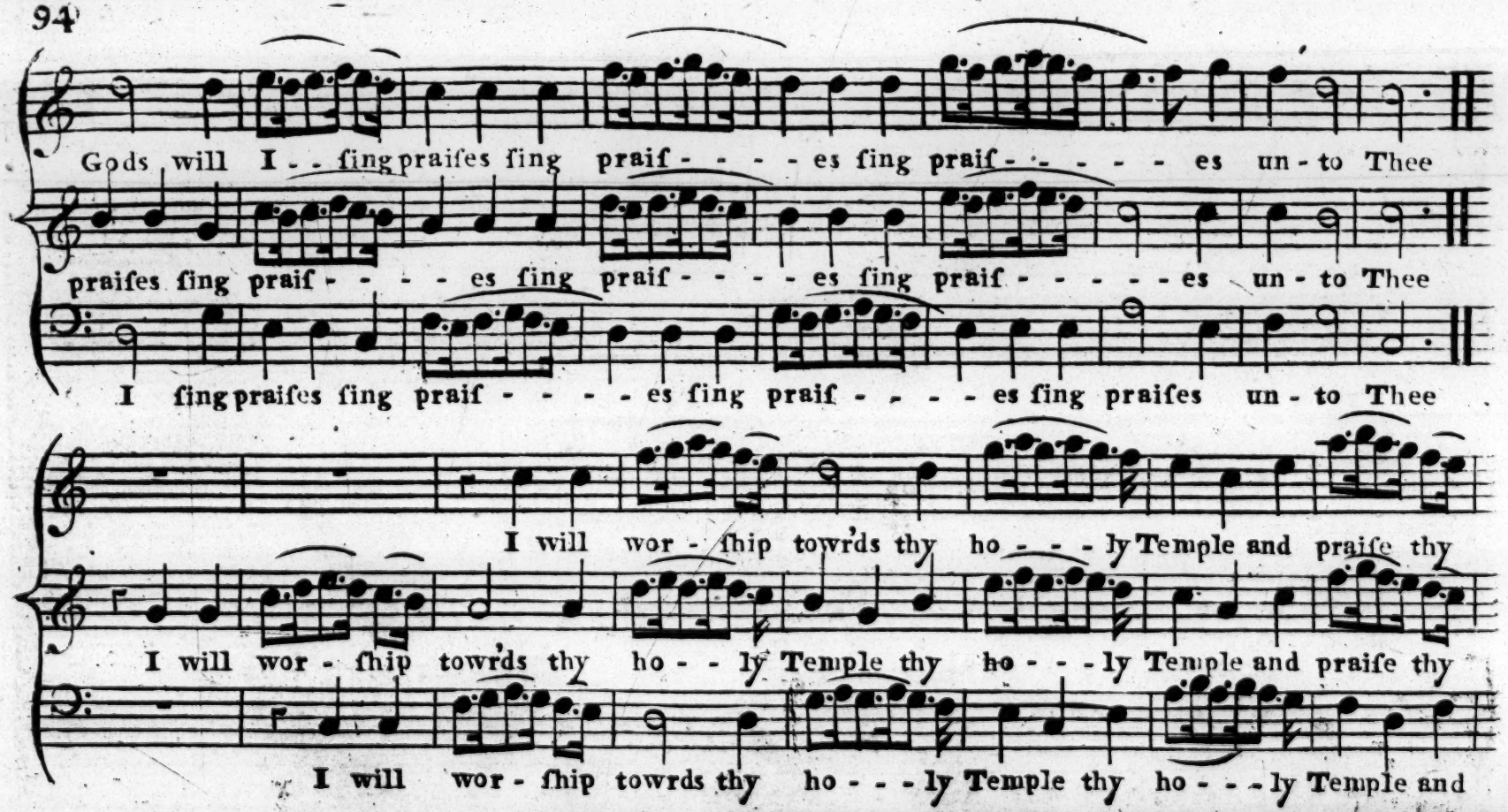


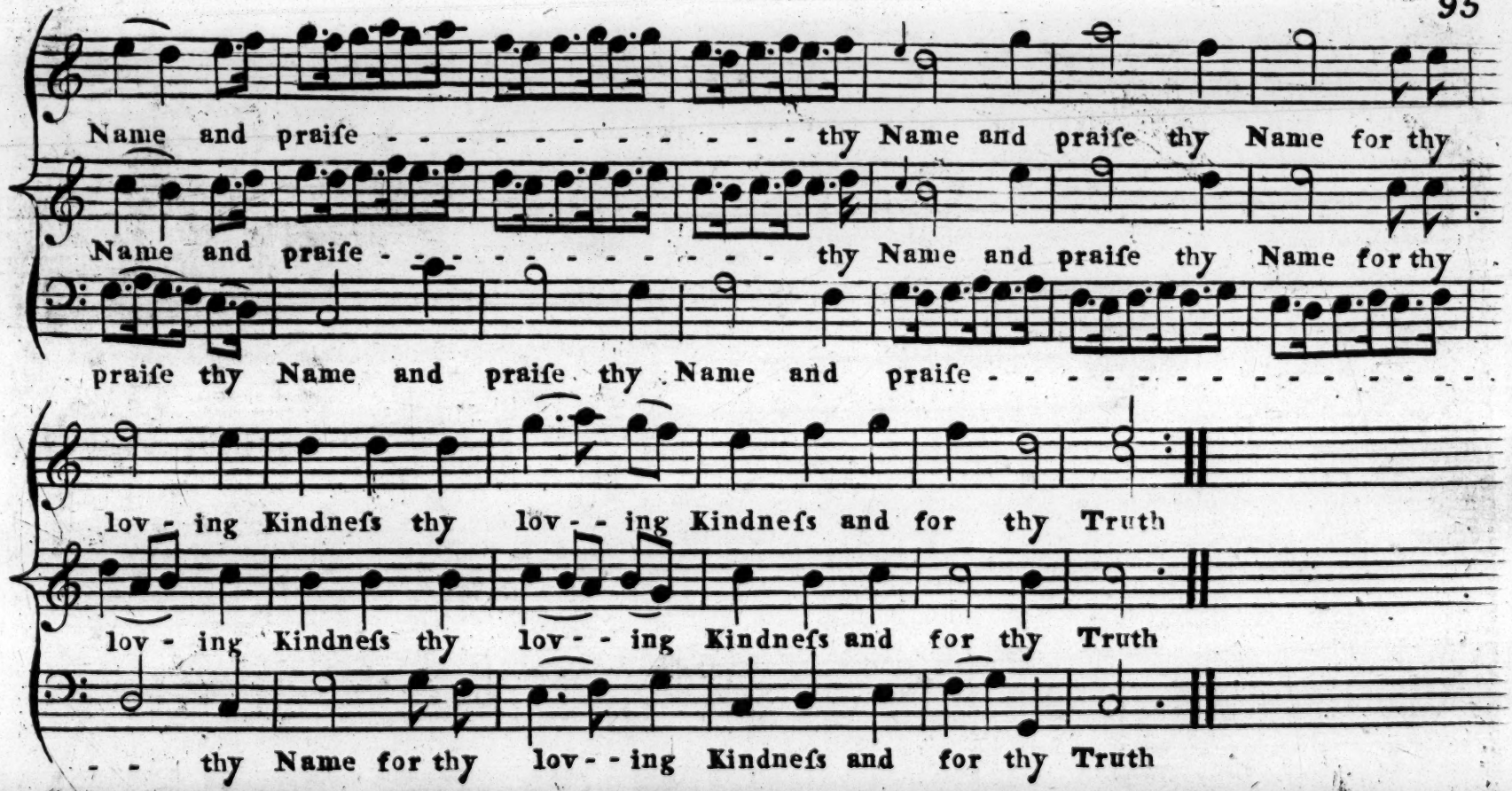

E CAROLINA
Hymn 90 2d Bk Dr W.
C. M.
Soft
Loud

D WALWORTH Psalm 50 Dr W. P. M.



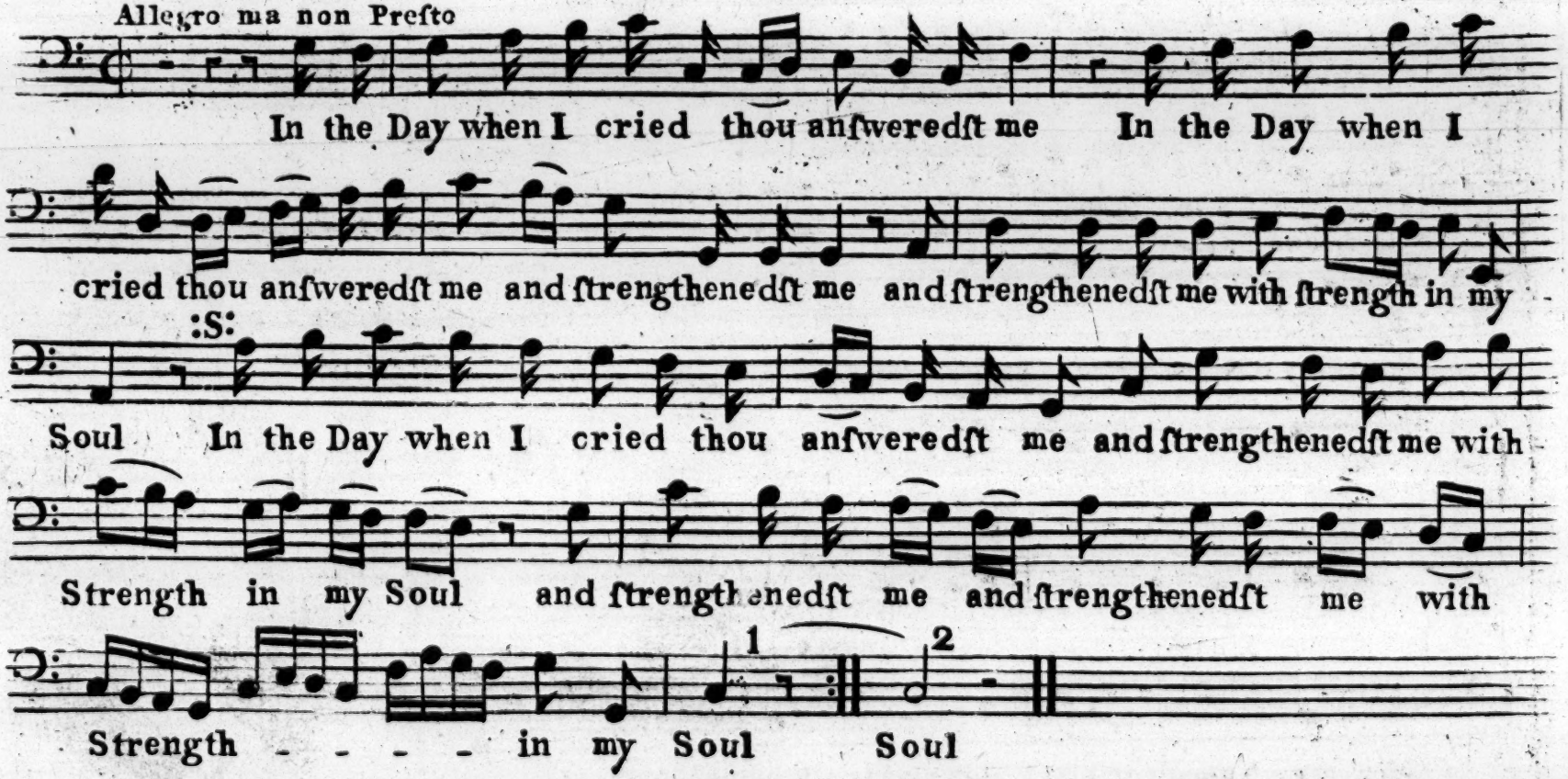

I will praiſe Thee O Lord will praiſe Thee O Lord will praiſe Thee O
I will praiſe Thee O Lord will praiſe Thee O Lord
I will praiſe Thee O Lord will
Lord will praiſe Thee O Lord with my whole Heart be - - fore the
will praiſe Thee O Lord with my whole Heart be - fore the Gods will I ſing
praiſe Thee will praiſe Thee O Lord with my whole Heart be - - fore the Gods will


Gods will I - - ſing praiſes ſing praiſ - - - - es ſing praiſ - - - - - - es un - to Thee
praiſes ſing praiſ - - - - es ſing praiſ - - - - es ſing praiſ - - - - - - es un - to Thee
I ſing praiſes ſing praiſ - - - - es ſing praiſ - - - - es ſing praiſes un - to Thee
I will wor - ſhip towrds thy ho - - - ly Temple and praiſe thy
I will wor - ſhip towrds thy ho - - ly Temple thy ho - - - ly Temple and praiſe thy
I will wor - ſhip towrds thy ho - - - ly Temple thy ho - - - ly Temple and

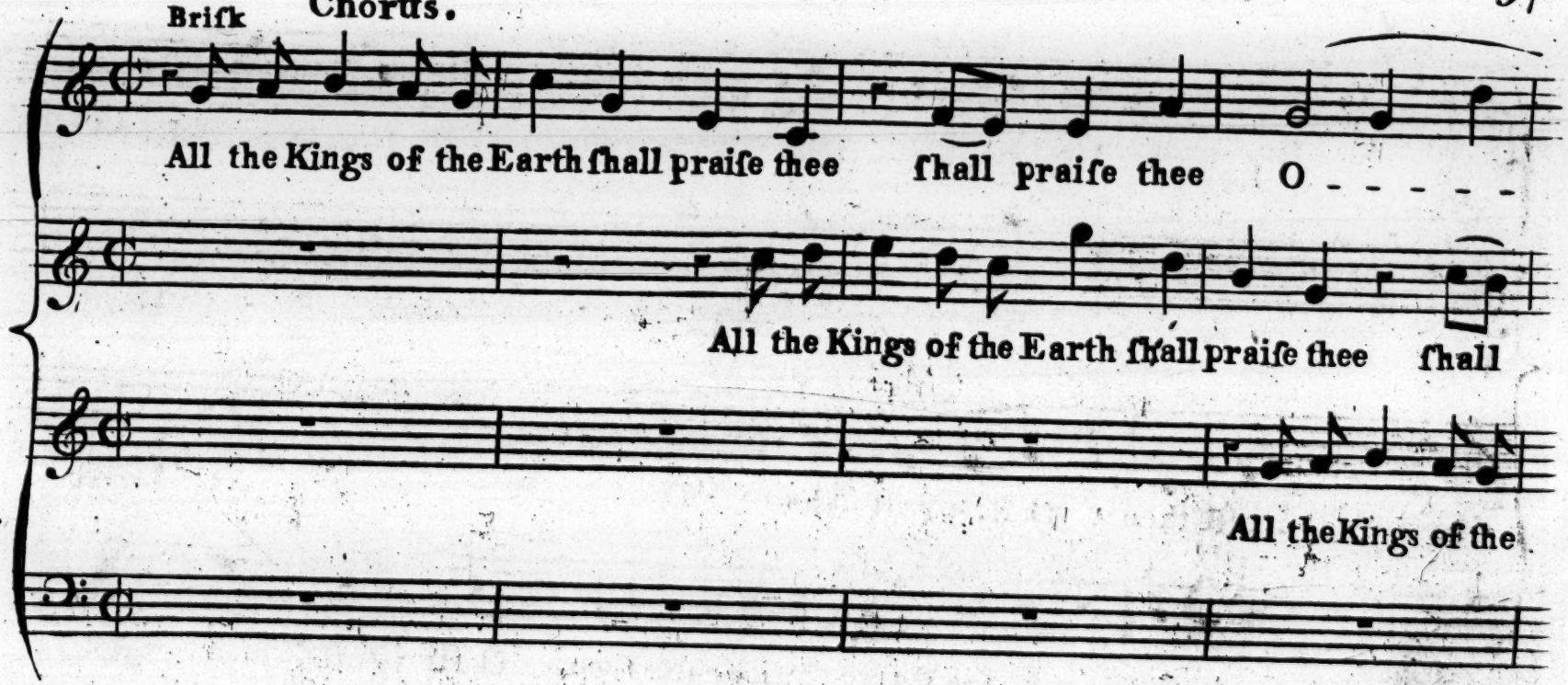

Name and praiſe - - - - - - - - - - - - thy Name and praiſe thy Name for thy
Name and praiſe - - - - - - - - - - - thy Name and praiſe thy Name for thy
praiſe thy Name and praiſe thy Name and praiſe - - - - - - - - - - - - - - - - -
lov - ing Kindneſs thy lov - - ing Kindneſs and for thy Truth
lov - ing Kindneſs thy lov - - ing Kindneſs and for thy Truth
- - thy Name for thy lov - - ing Kindneſs and for thy Truth

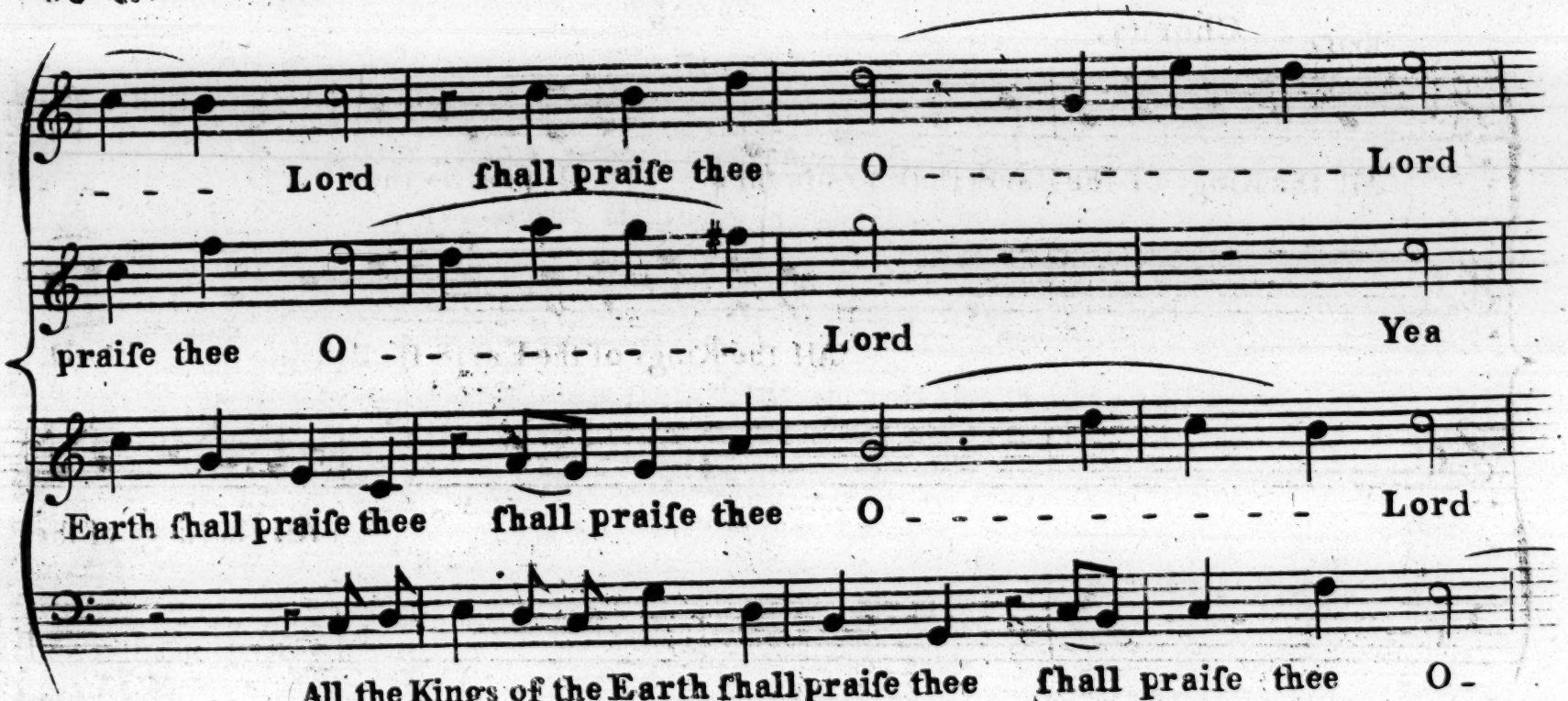
Baſs Solo.

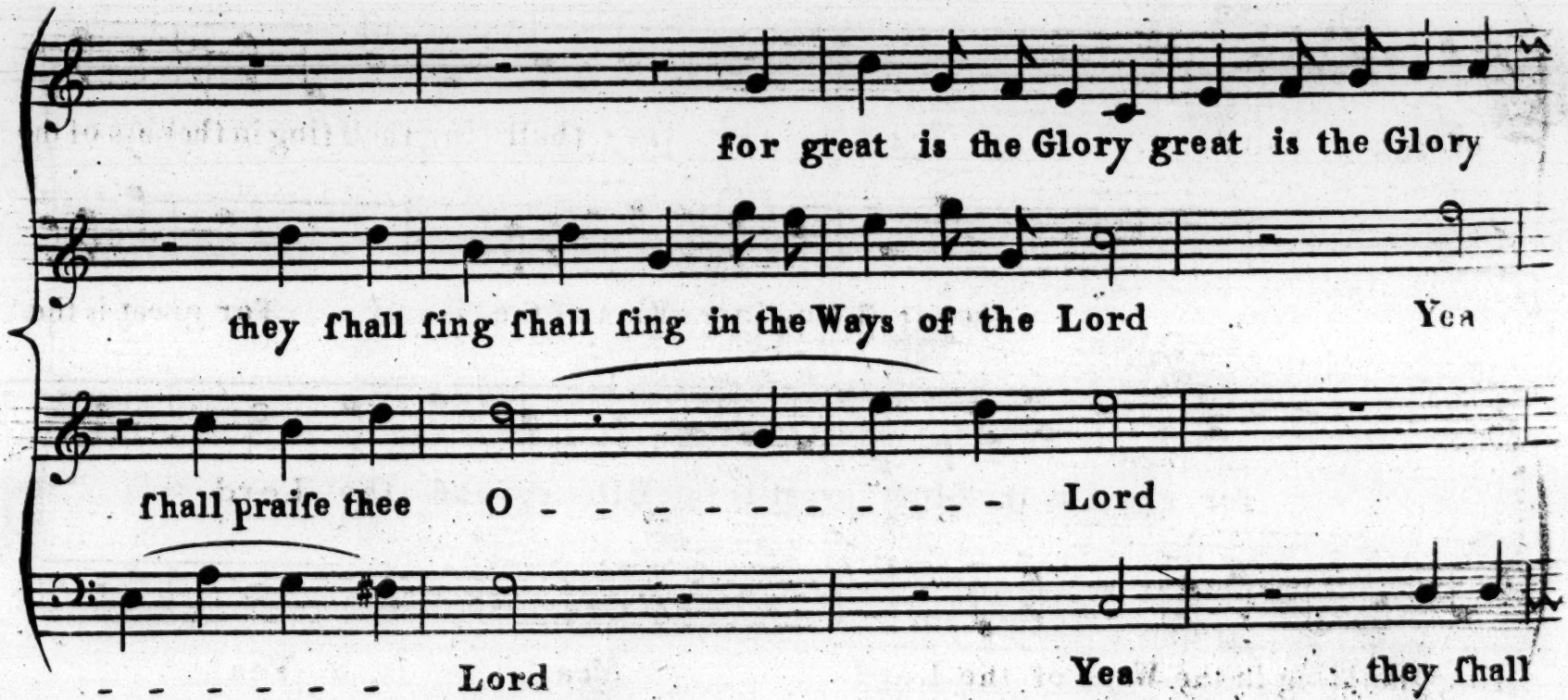
Allegro ma non Preſto

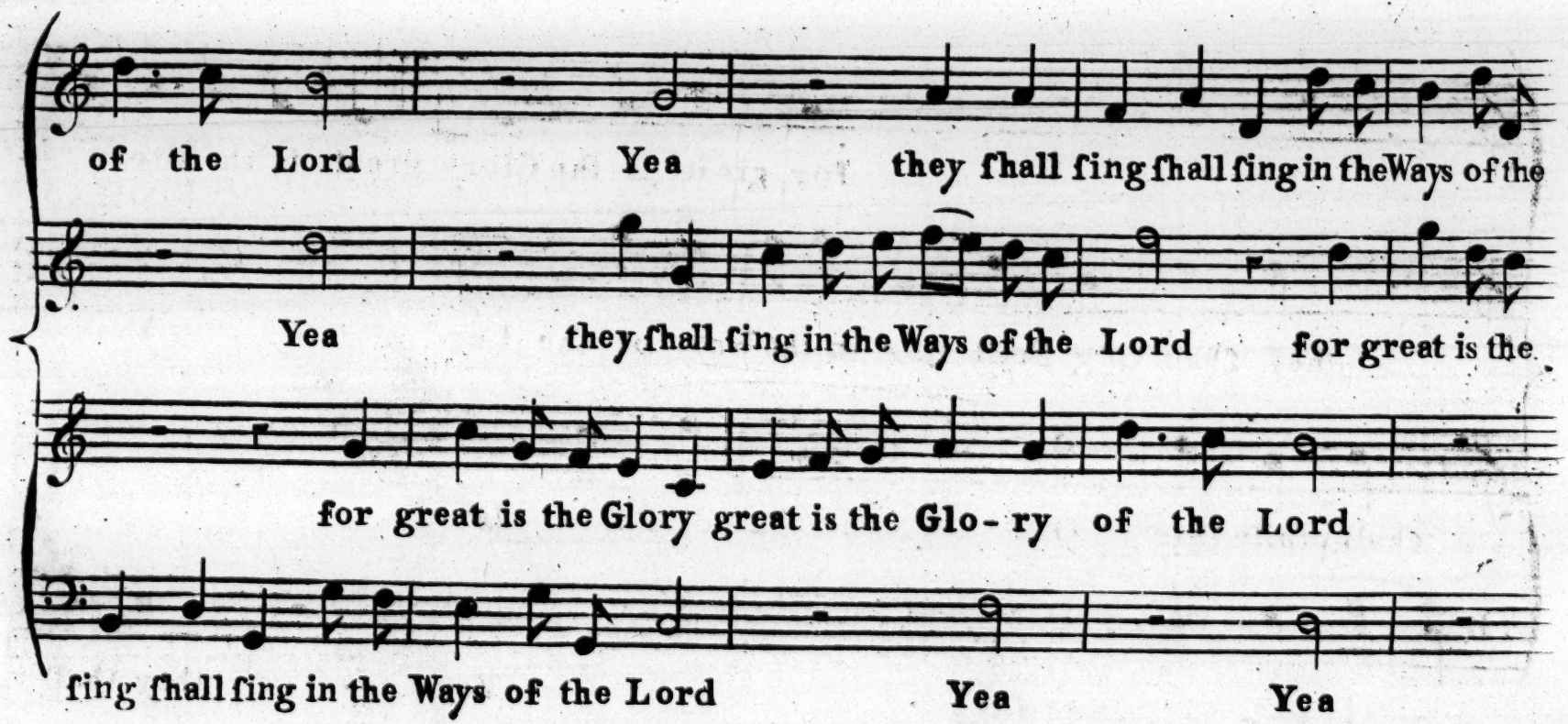


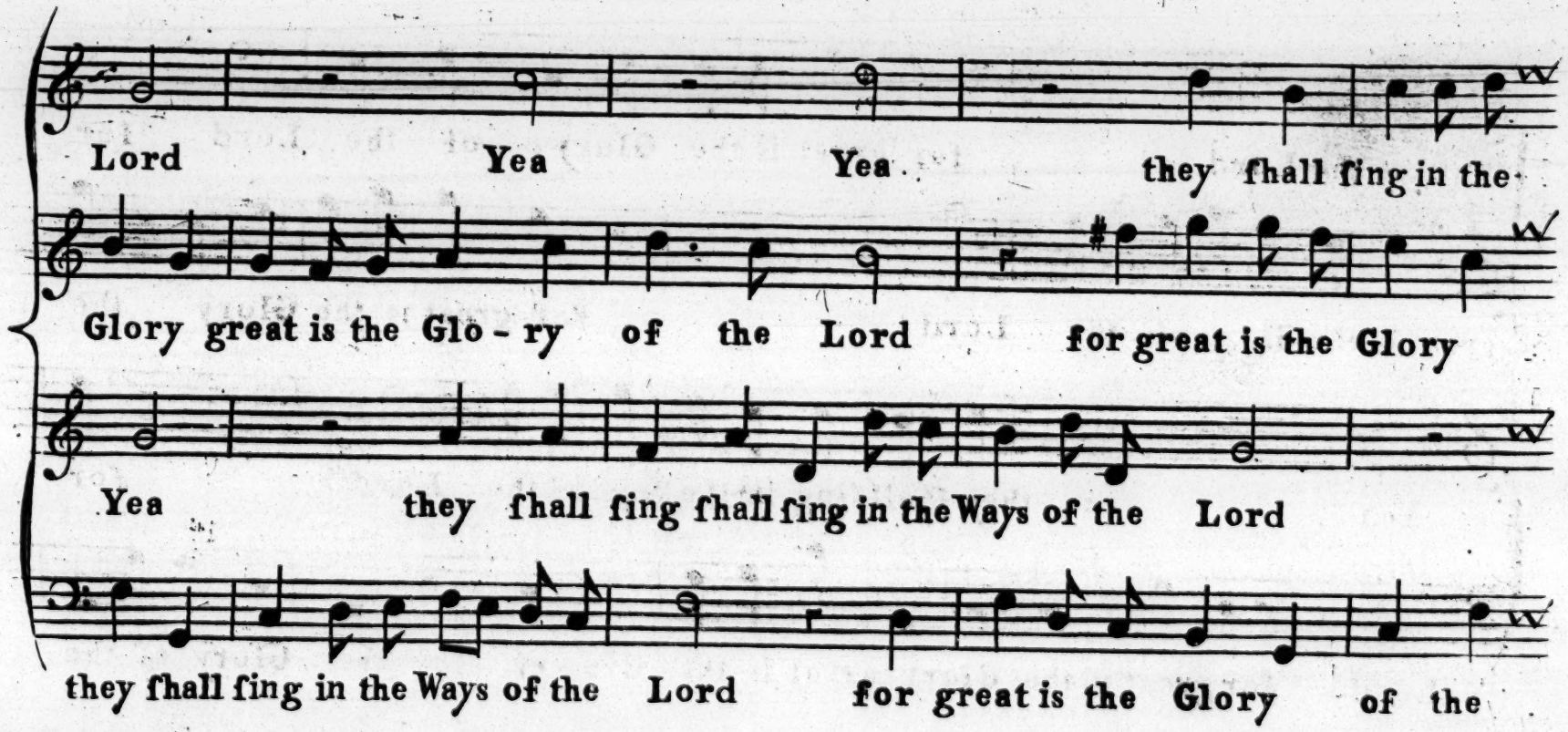
Brisk Chorus.

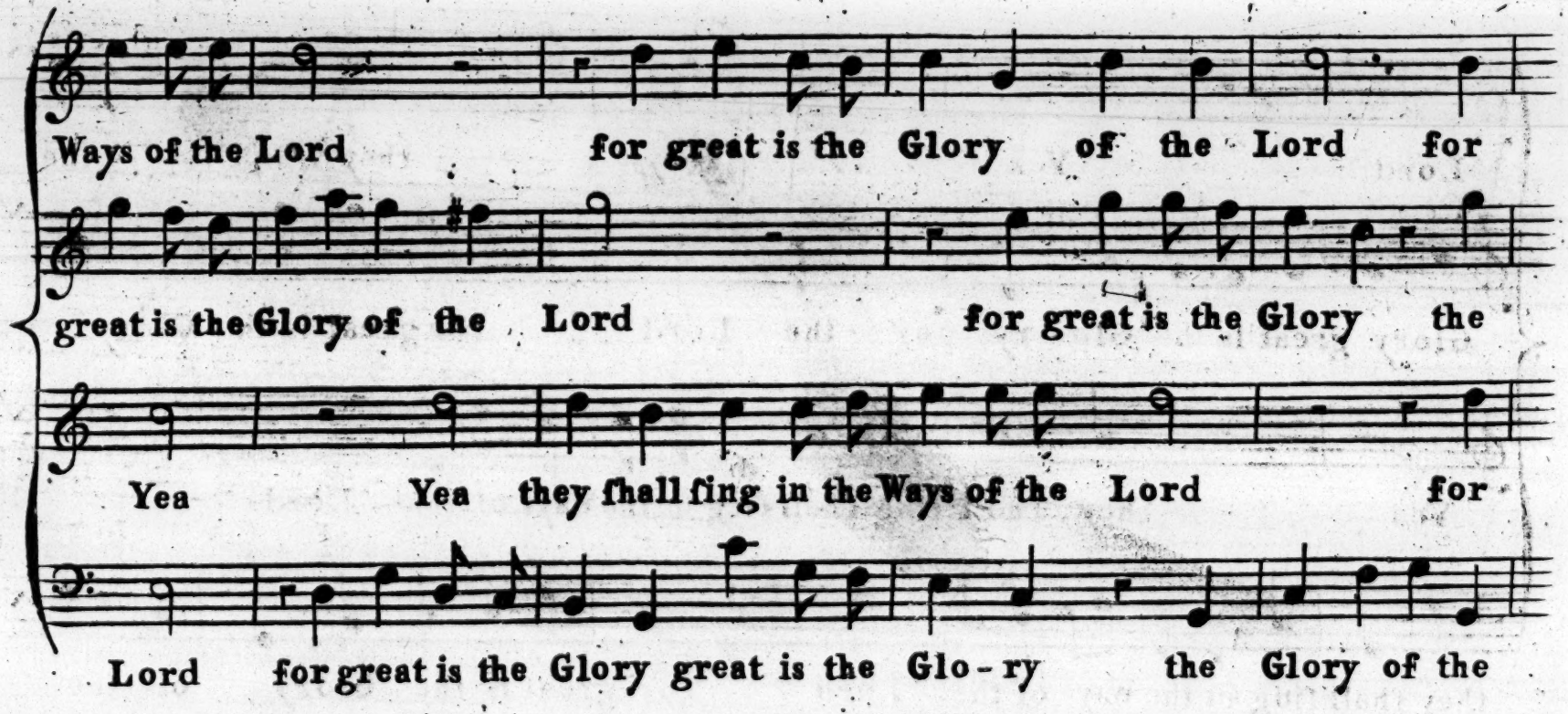


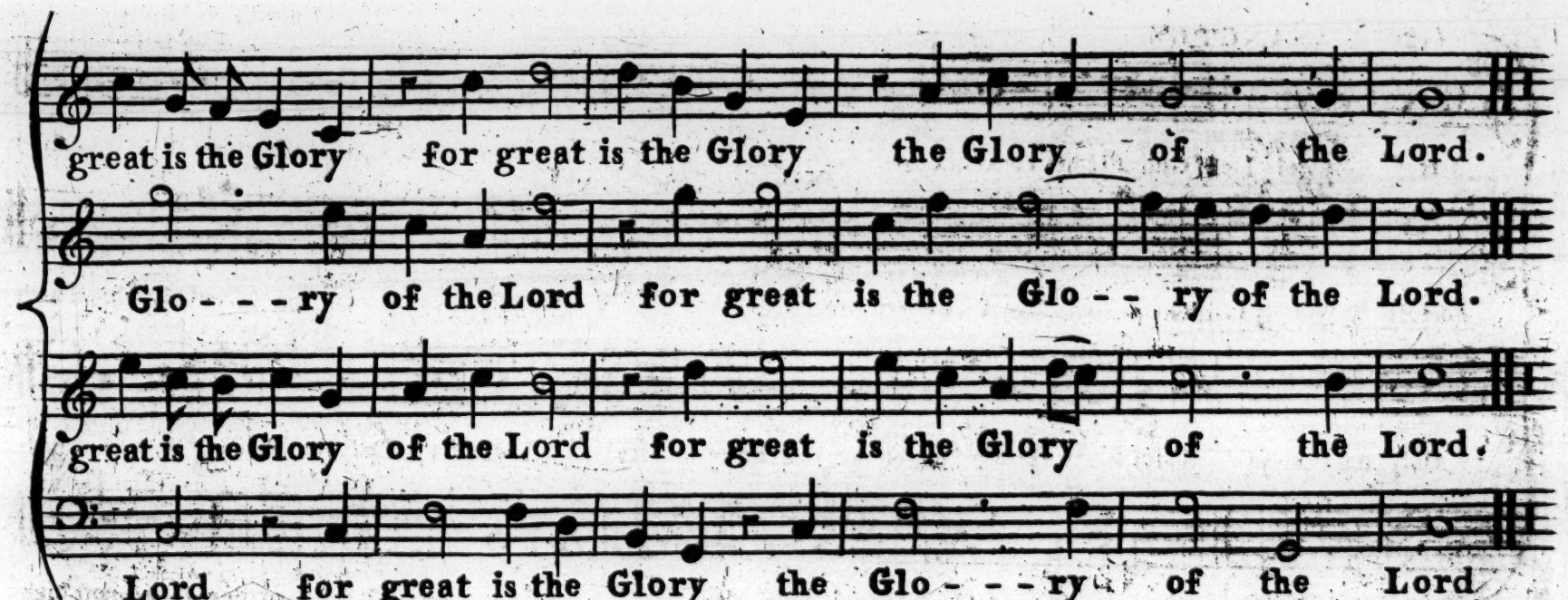

Lord ſhall praiſe thee O Lord
praiſe thee O Lord Yea
Earth ſhall praiſe thee ſhall praiſe thee O Lord
All the Kings of the Earth ſhall praiſe thee ſhall praiſe thee O-


for great is the Glory great is the Glory
they ſhall ſing ſhall ſing in the Ways of the Lord Yea
ſhall praiſe thee O - - - - - - - - - - - Lord
- - - - - - - Lord Yea they ſhall

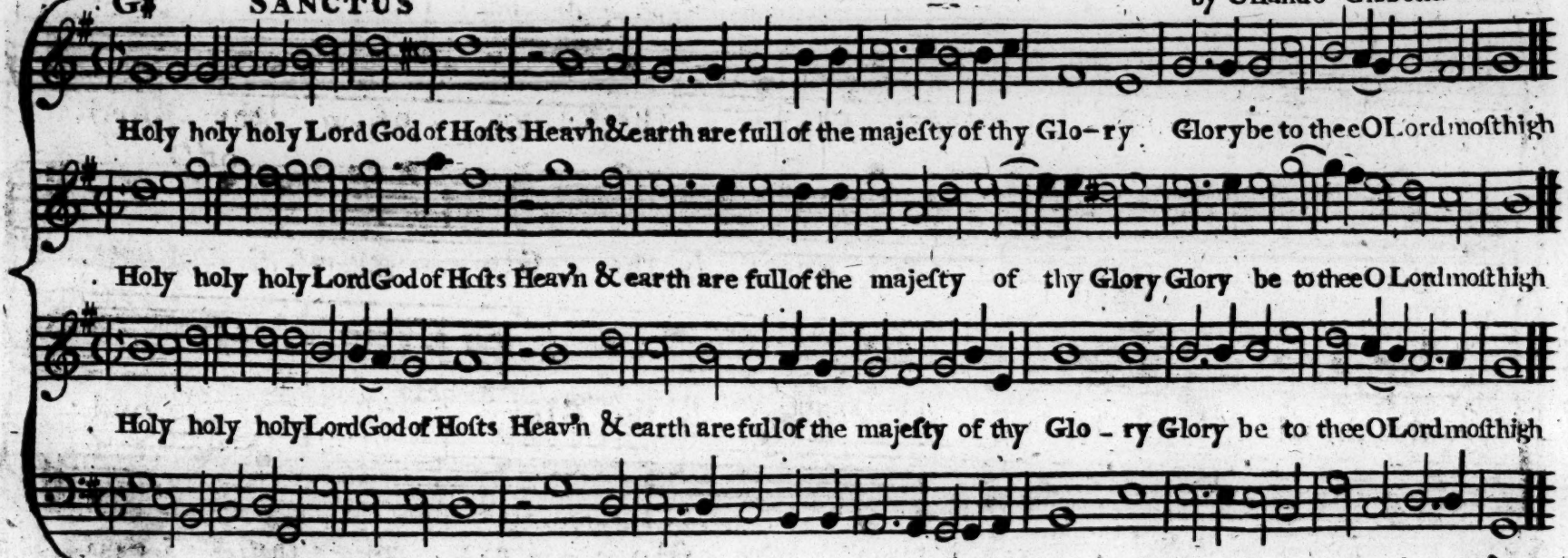

of the Lord Yea they ſhall ſing ſhall ſing in the Ways of the
Yea they ſhall ſing in the Ways of the Lord for great is the
for great is the Glory great is the Glo-ry of the Lord
ſing ſhall ſing in the Ways of the Lord Yea Yea

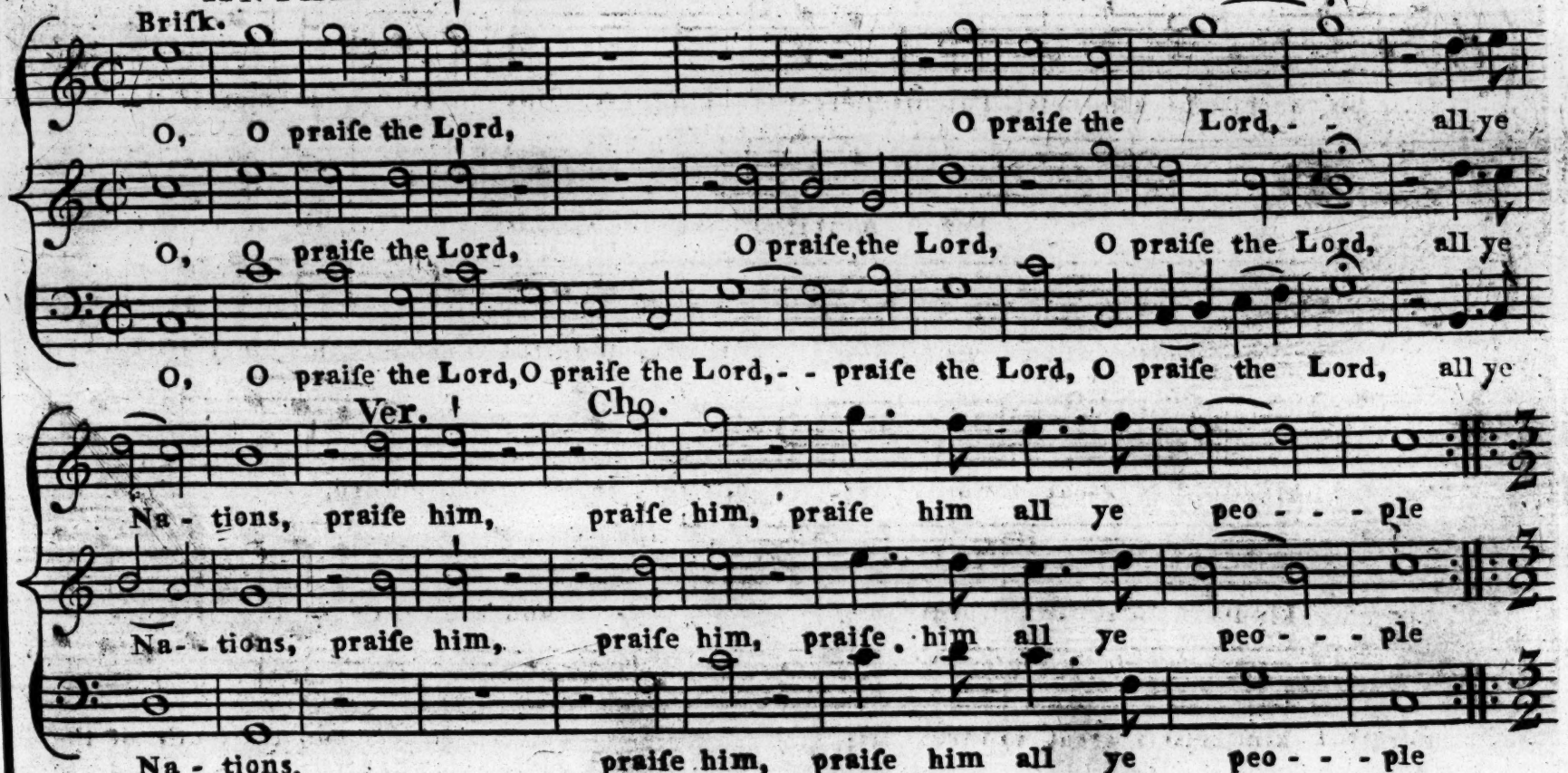

Lord Yea Yea they ſhall ſing in the
Glory great is the Glo - ry of the Lord for great is the Glory
Yea they ſhall ſing ſhall ſing in the Ways of the Lord
they ſhall ſing in the Ways of the Lord for great is the Glory of the


Ways of the Lord for great is the Glory of the Lord for
great is the Glory of the Lord for great is the Glory the
Yea Yea they ſhall ſing in the Ways of the Lord for
Lord for great is the Glory great is the Glo-ry the Glory of the


great is the Glory for great is the Glory the Glory of the Lord.
Glo - - - ry of the Lord for great is the Glo - - ry of the Lord.
great is the Glory of the Lord for great is the Glory of the Lord.
Lord for great is the Glory the Glo - - - ry of the Lord

G♯ **SANCTUS** by Orlando Gibbons.




Briſk.
O, O praiſe the Lord, O praiſe the Lord, - - all ye
O, O praiſe the Lord, O praiſe the Lord, O praiſe the Lord, all ye
O, O praiſe the Lord, O praiſe the Lord, - - praiſe the Lord, O praiſe the Lord, all ye
Ver.
Cho.
Na - tions, praiſe him, praiſe him, praiſe him all ye peo - - - ple
Na - - tions, praiſe him, praiſe him, praiſe him all ye peo - - - ple
Na - tions, praiſe him, praiſe him all ye peo - - - ple

Tenderly.

For his merci-ful kindneſs, For his merciful kindneſs, his merciful, his merciful, his

For his merciful kindneſs, his merciful, his merciful, his

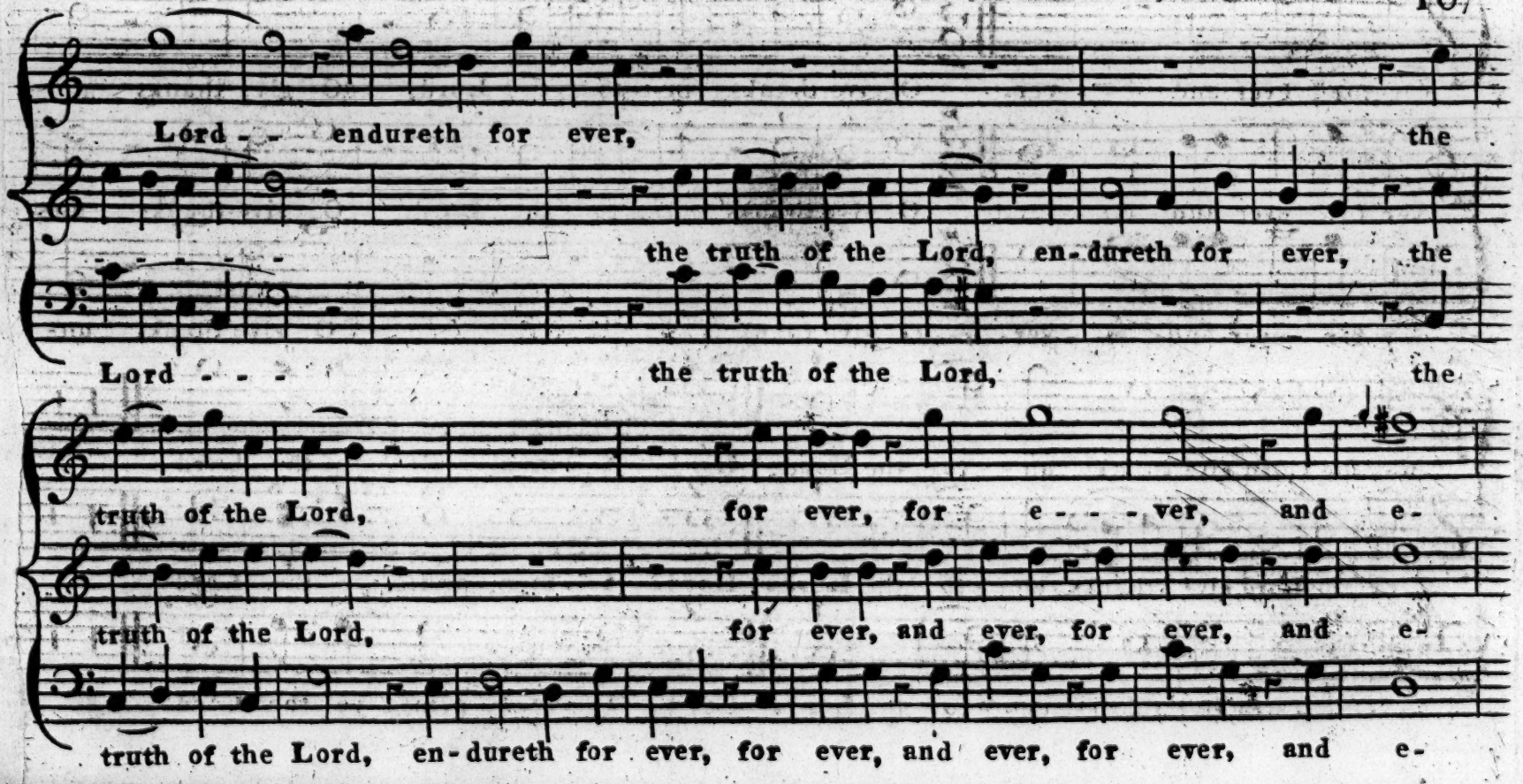
For his merciful kindneſs, his merciful, his

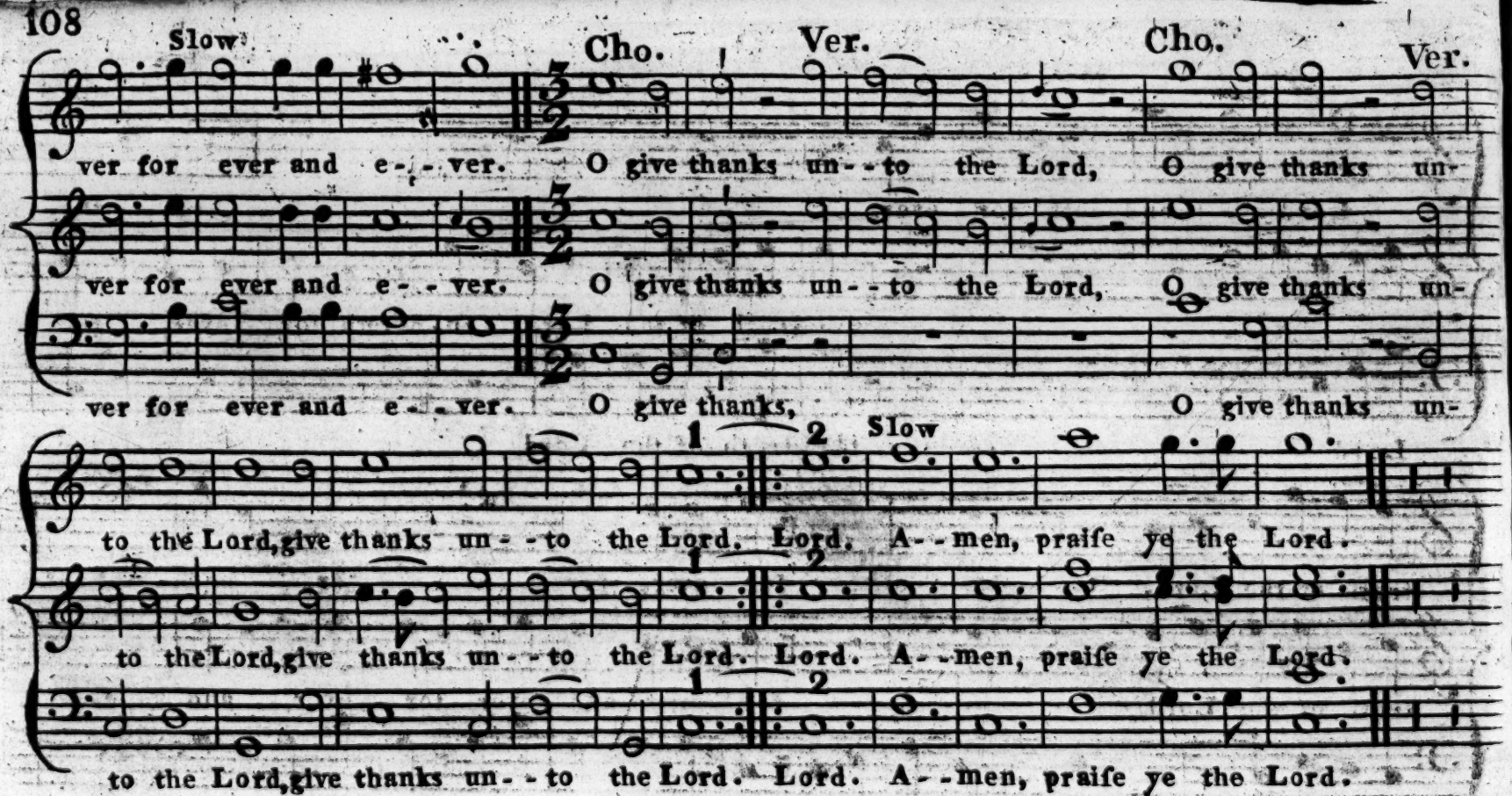
Moderate

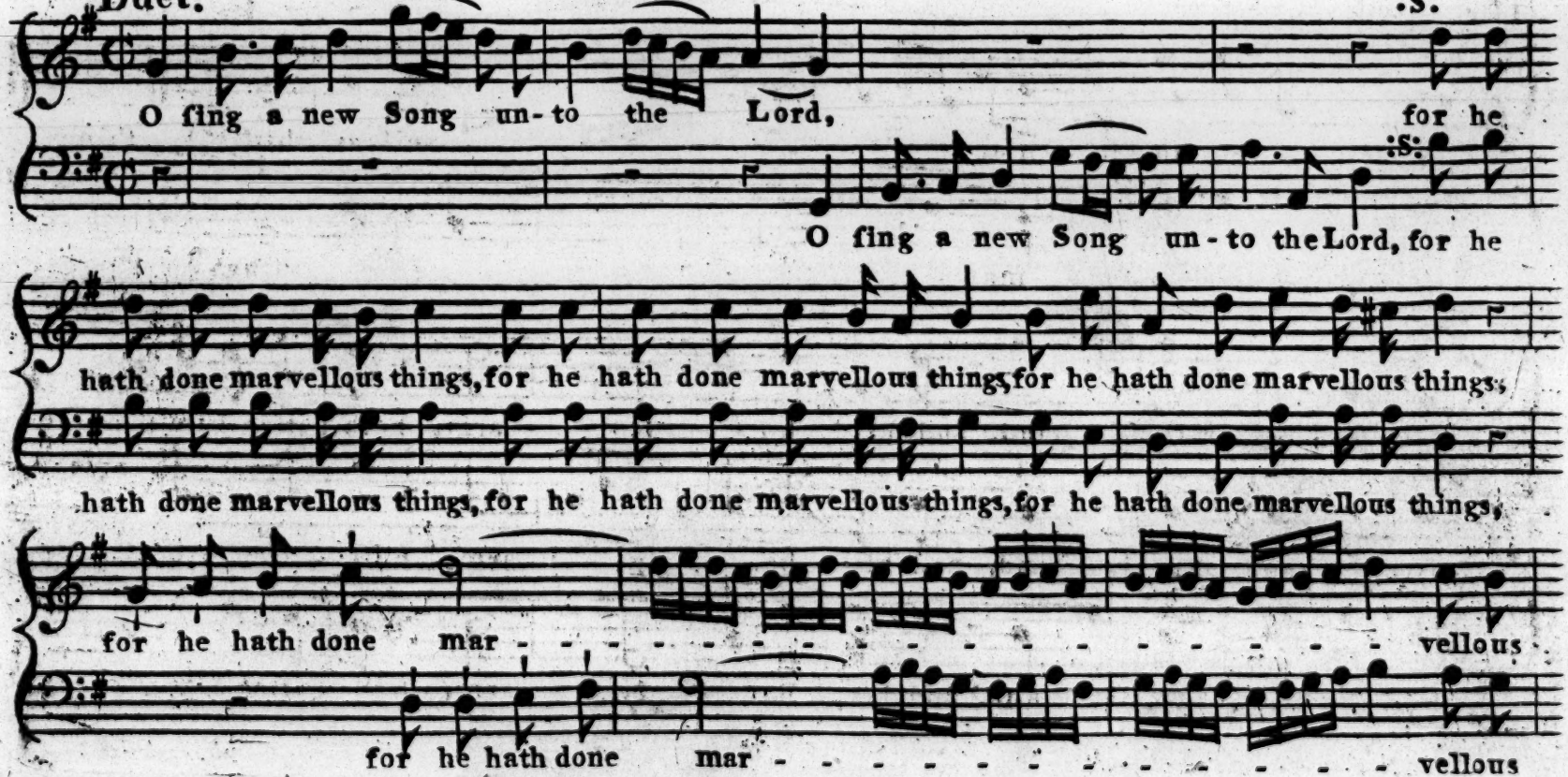
merciful kindneſs is great towards us; and the ttuth of the Lord, - - - - of the

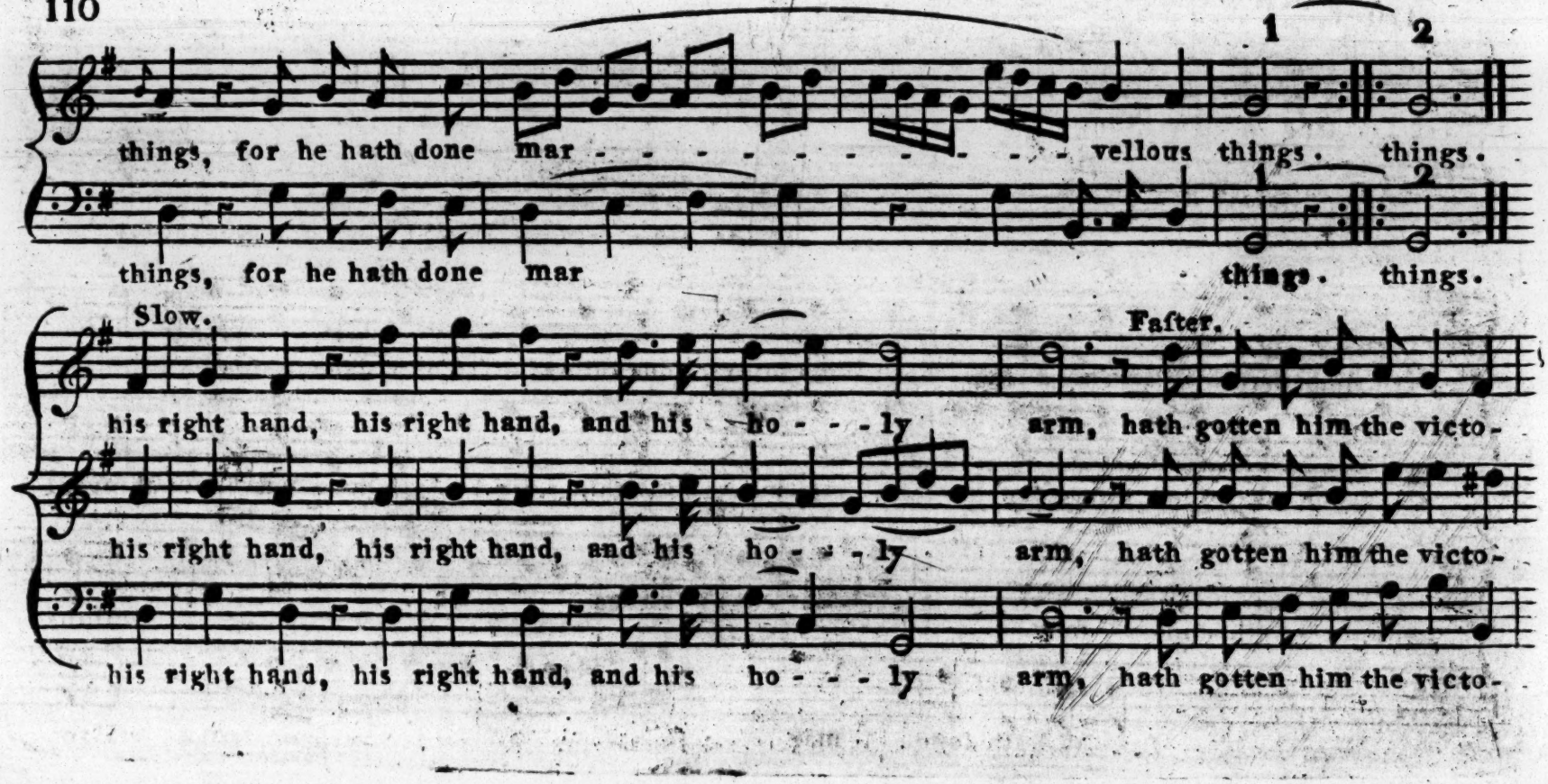
merciful kindneſs is great towards us; and the truth of the Lord - -

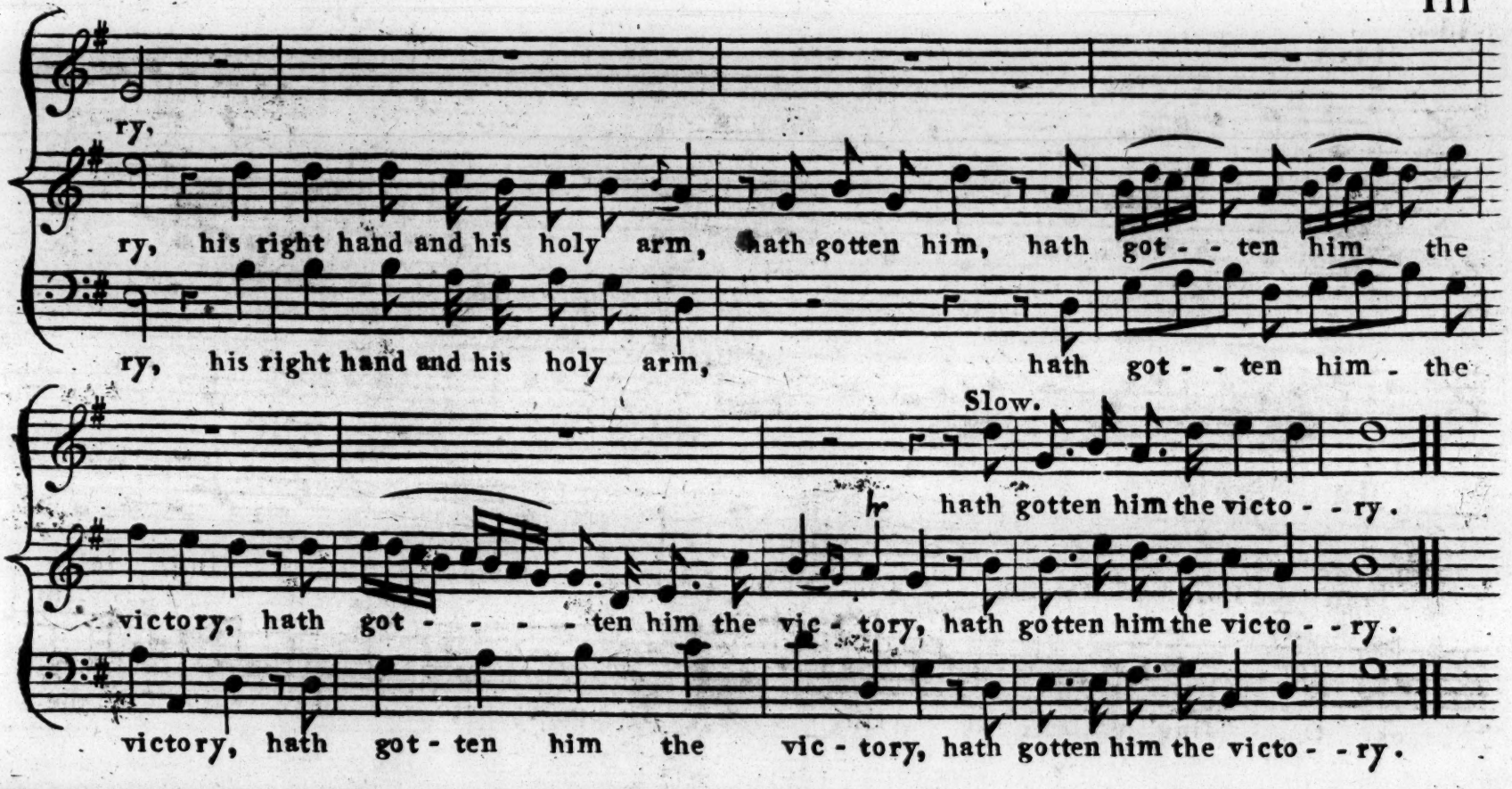
merciful kindneſs is great towards us; and the truth of the


Lord - - endureth for ever, the
the truth of the Lord, en-dureth for ever, the
Lord - - - the truth of the Lord, the
truth of the Lord, for ever, for e - - - ver, and e-
truth of the Lord, for ever, and ever, for ever, and e-
truth of the Lord, en-dureth for ever, for ever, and ever, for ever, and e-

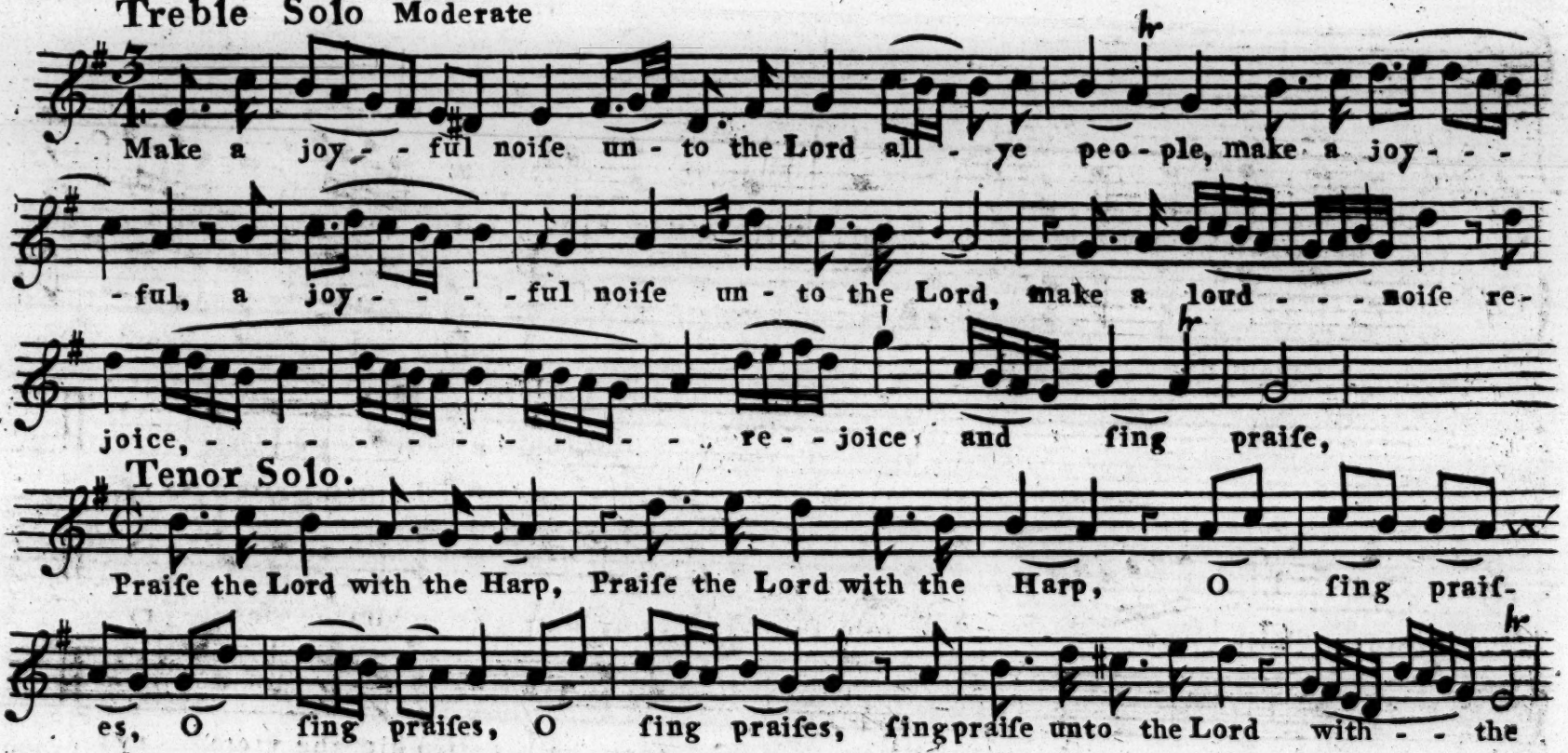

Slow
Cho.
Ver.
Cho.
Ver.
ver for ever and e- - ver. O give thanks un- - to the Lord, O give thanks un-
ver for ever and e- - ver. O give thanks un- - to the Lord, O give thanks un-
ver for ever and e- - ver. O give thanks, O give thanks un-
1
2
Slow
to the Lord, give thanks un- - to the Lord. Lord. A- - men, praiſe ye the Lord.
to the Lord, give thanks un- - to the Lord. Lord. A- - men, praiſe ye the Lord.
to the Lord, give thanks un- - to the Lord. Lord. A- - men, praiſe ye the Lord.

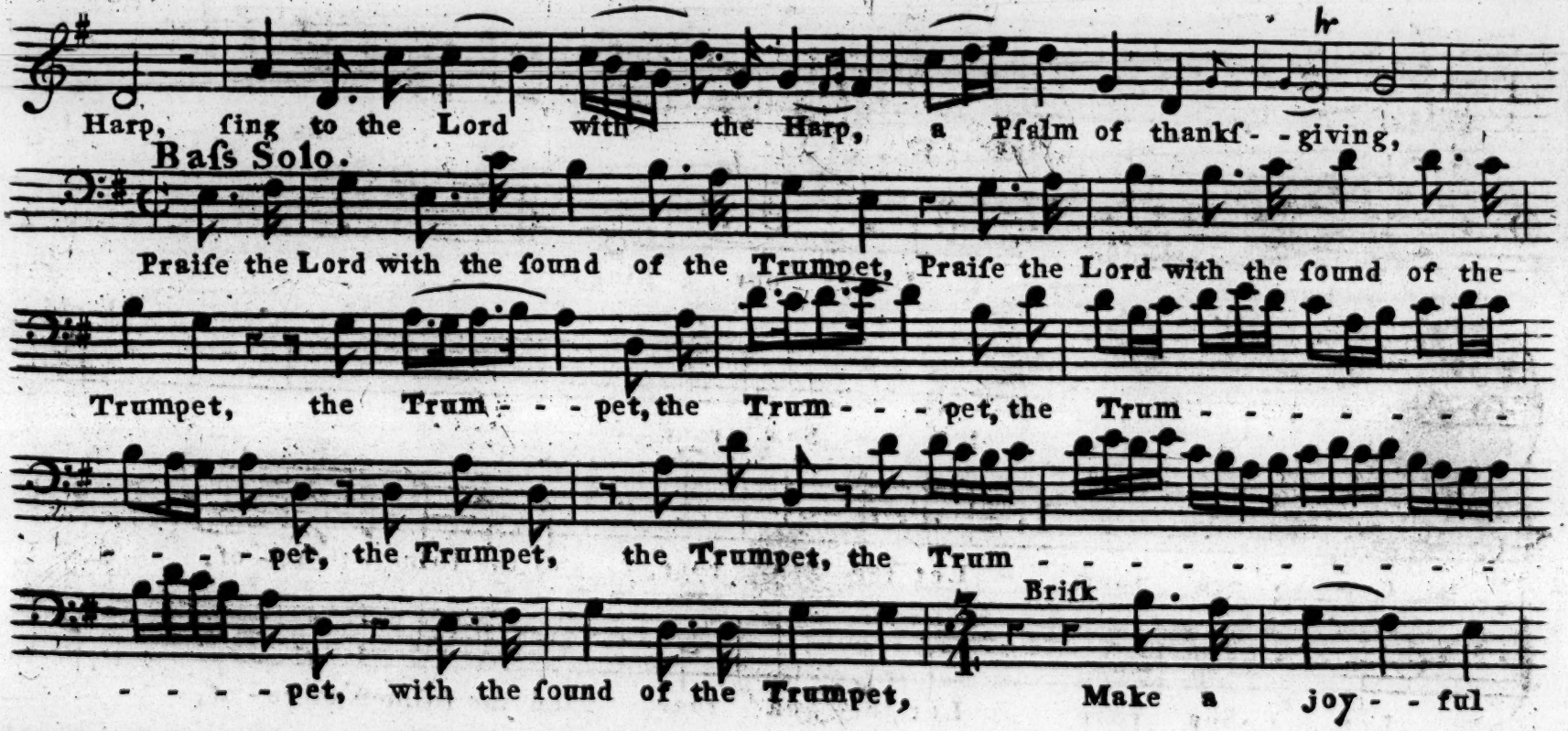

O sing a new Song un-to the Lord, for he
O sing a new Song un-to the Lord, for he
hath done marvellous things, for he hath done marvellous things, for he hath done marvellous things,
hath done marvellous things, for he hath done marvellous things, for he hath done marvellous things,
for he hath done mar - - - - - - - - - - - - - - - - vellous
for he hath done mar - - - - - - - - - - - - - - - - vellous

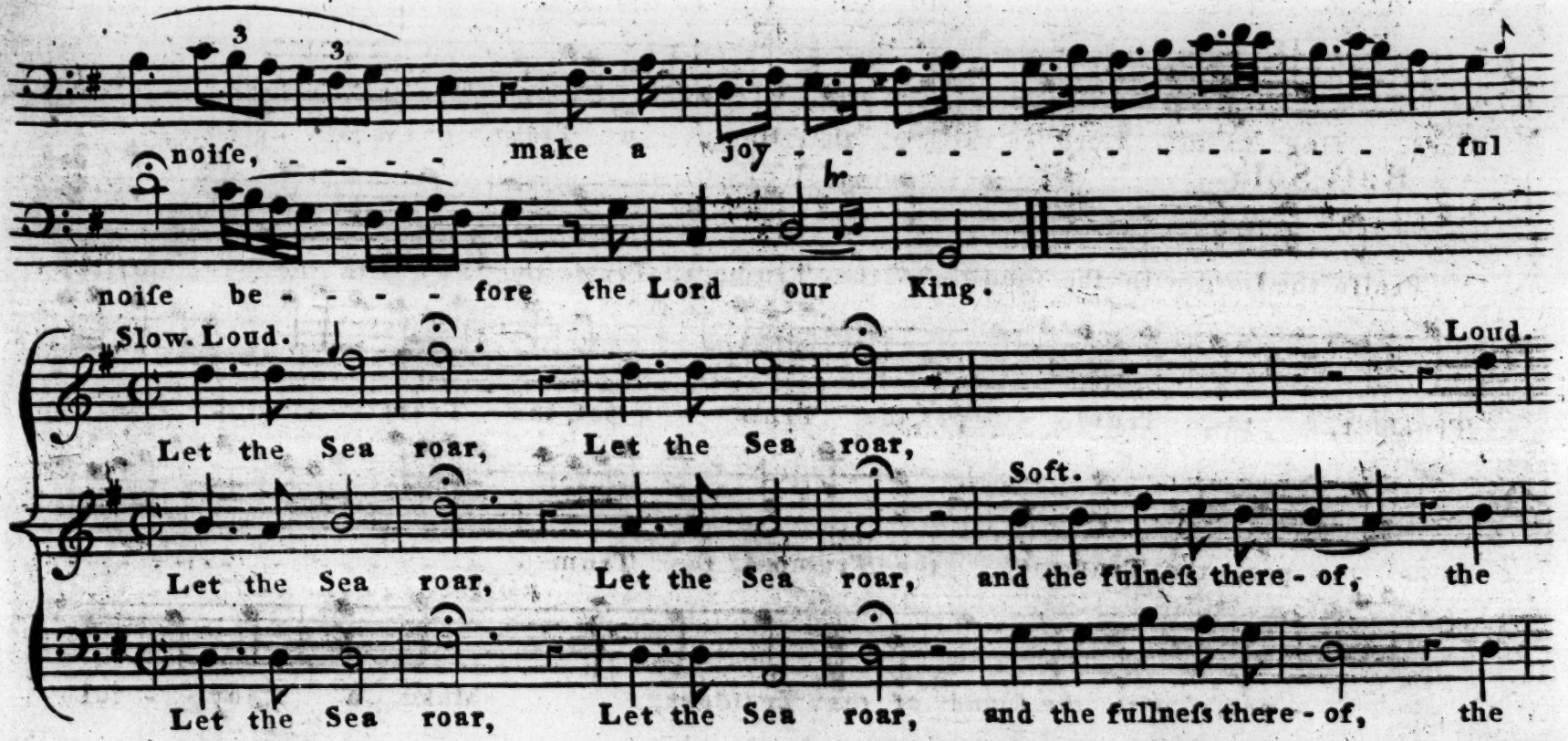

1
2
things, for he hath done mar - - - - - - - - - - vellous things. things.
things, for he hath done mar things. things.
Slow.
Faſter.
his right hand, his right hand, and his ho - - - ly arm, hath gotten him the victo-
his right hand, his right hand, and his ho - - - ly arm, hath gotten him the victo-
his right hand, his right hand, and his ho - - - ly arm, hath gotten him the victo-


ry,
ry, his right hand and his holy arm, hath gotten him, hath got - - ten him the
ry, his right hand and his holy arm, hath got - - ten him - the
Slow.
hath gotten him the victo - - ry.
victory, hath got - - - - ten him the vic - tory, hath gotten him the victo - - ry.
victory, hath got - ten him the vic - tory, hath gotten him the victo - - ry.

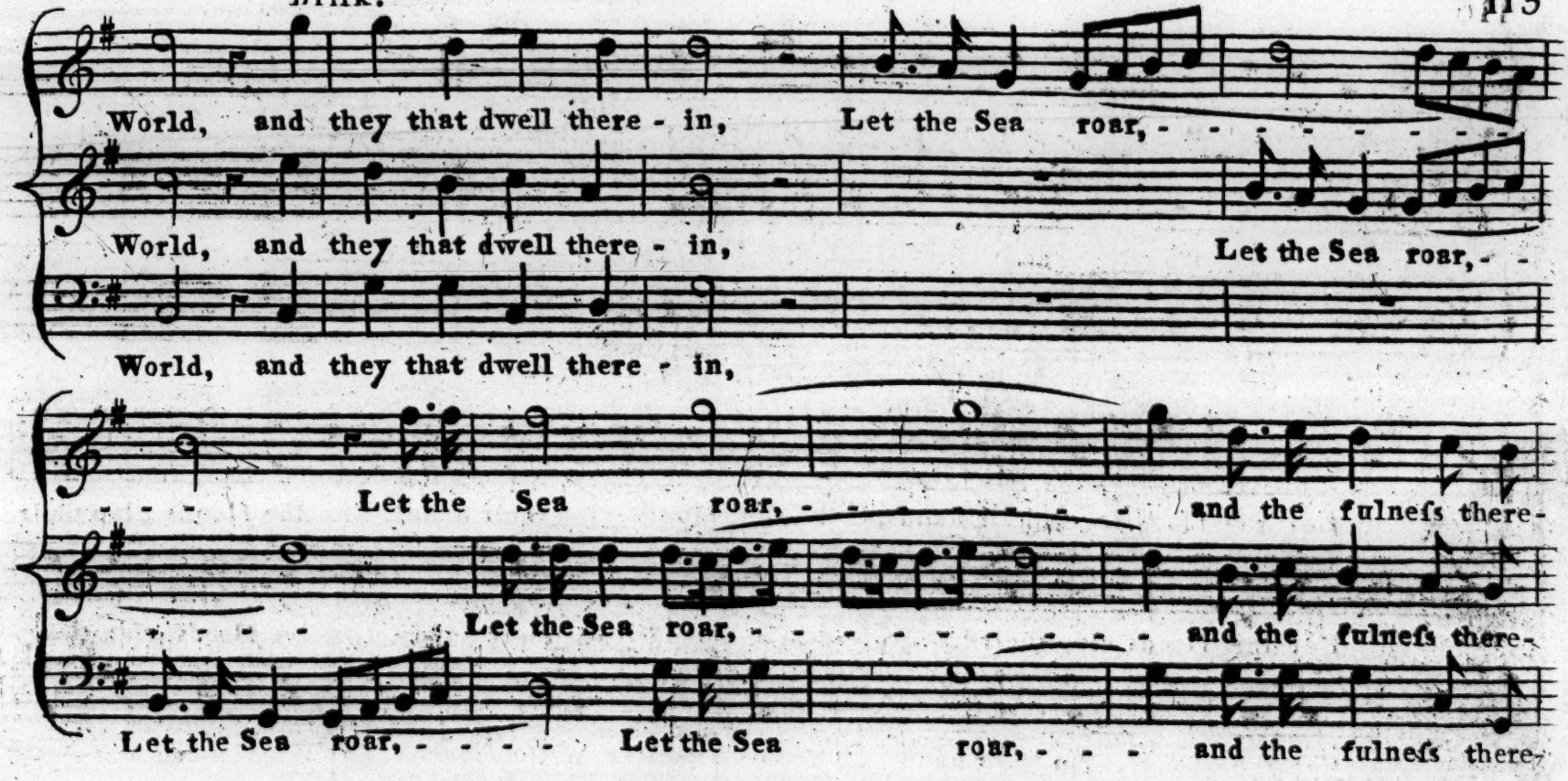
Treble Solo Moderate




Harp, ſing to the Lord with the Harp, a Pſalm of thankſ- - giving,
Baſs Solo.
Praiſe the Lord with the ſound of the Trumpet, Praiſe the Lord with the ſound of the
Trumpet, the Trum - - - pet, the Trum - - - pet, the Trum - - - - - - - -
- - - - pet, the Trumpet, the Trumpet, the Trum - - - - - - - - - - - -
- - - - pet, with the ſound of the Trumpet,
Briſk
Make a joy - - ful


noiſe, - - - - make a joy - - - - - - - - - - - - - - - - ful
noiſe be - - - - fore the Lord our King.
Slow. Loud.
Loud.
Let the Sea roar, Let the Sea roar,
Soft.
Let the Sea roar, Let the Sea roar, and the fulneſs there - of, the
Let the Sea roar, Let the Sea roar, and the fullneſs there - of, the

Brisk.


World, and they that dwell there - in, Let the Sea roar, - - - - - - - - -
World, and they that dwell there - in, Let the Sea roar, - -
World, and they that dwell there - in,
- - - Let the Sea roar, - - - - - - - - and the fulneſs there-
- - - - Let the Sea roar, - - - - - - - - - - and the fulneſs there-
Let the Sea roar, - - - - Let the Sea roar, - - - and the fulneſs there-

Cho.

of, the World, and they that dwell there - - in.

of, the World, and they that dwell there - - in.

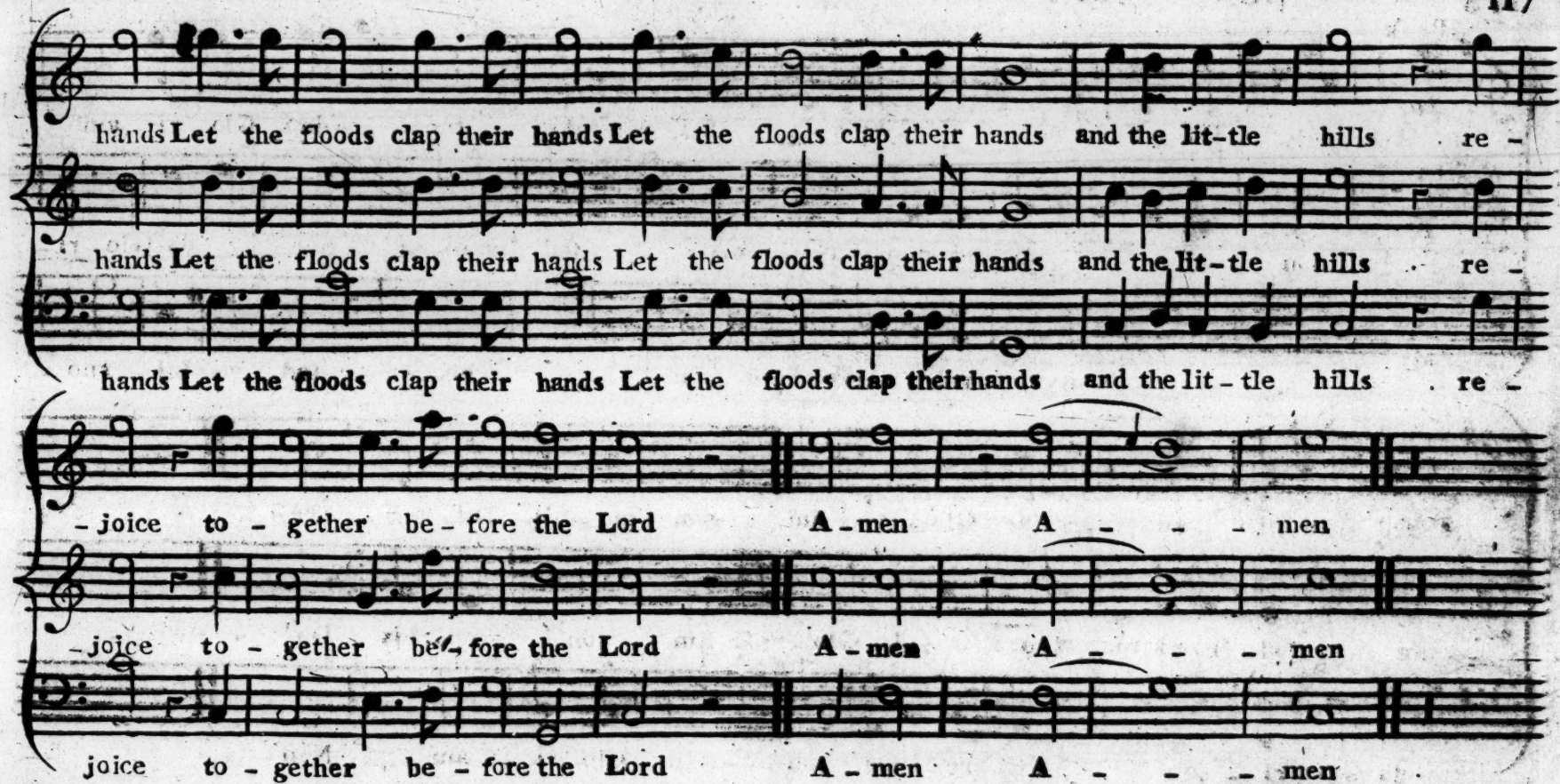
of, the World, and they that dwell there - - in.

Cho.

Let the floods clap their hands, Let the floods clap their hands, Let the floods clap their

Let the floods clap their hands, Let the floods clap their hands, Let the floods clap their

Let the floods clap their hands, Let the floods clap their hands, Let the floods clap their


hands Let the floods clap their hands Let the floods clap their hands and the lit-tle hills re -
hands Let the floods clap their hands Let the floods clap their hands and the lit-tle hills re -
hands Let the floods clap their hands Let the floods clap their hands and the lit - tle hills re -
- joice to - gether be - fore the Lord A - men A - - - men
- joice to - gether be - fore the Lord A - men A - - - men
joice to - gether be - fore the Lord A - men A - - - men

NON NOBIS.

Brisk

Non nobis Do-mi-ne non no - bis ſed nomini tuo - - da Glo - ri - am

Non nobis Do - mi - ne non no - bis ſed nomi-ni tuo - - da Glo - ri -

Non nobis Do-mi - ne non no - - bis ſed nomini tuo -

ſed nom-ni tuo - da Glo - ri - am non no - bis Do - mi - ne.

- am ſed nomi-ni tuo - - da Glo - ri - am non no - bis Do

da Glo - ri - am ſed no-mini tuo - - da Glo - ri - am Non.